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CHILDREN IN NEED SPEC
FRIDAY 16 NOVEMBER

PULL TO OPEN

> "I'm wondering, do I know where I've come from?"
> "Yes, is this post-Adric or not?"

DOCTOR·WHO MAGAZINE

DWM has been around for a while, you know. Yes, I know that's how I started last month's editorial, but stay with me – I'm going off at a different tangent this time.

now better than ever...
DOCTOR WHO MONTHLY
WINNER OF THE EAGLE AWARD FOR BEST COMIC MAGAZINE
PETER DAVIDSON IS THE DOCTOR!
THE RETURN OF THE SEA DEVILS
THE DOCTOR FACES THE AWESOME POWER OF THE PRIME MOVER
GREAT FREE COMPETITION
BONUS COLOUR POSTER

Back in January 1982, a young actor called Peter Davison was making his first full appearance as the Doctor in Part One of *Castrovalva*. Or, if you were a reader of **Doctor Who Monthly** #61 (the cover of which you see to the right) you might have been forgiven for thinking that someone called 'Peter Davidson' had taken over the controls of the TARDIS. Yes, indeed – "PETER DAVIDSON IS THE DOCTOR!" – probably the most 'celebrated' typo in **DWM** history. We never won that *Eagle* Award again, you know...

Since then it's become an established **DWM** tradition to welcome each new Doctor with his own "... IS THE DOCTOR!" headline. (So much of a tradition, in fact, that David Tennant e-mailed the office back in April 2005, asking "Do I get my own 'DAVID TENNANT IS THE DOCTOR!' cover?").

So, Peter, this issue's cover is for you. It might have taken us almost 26 years and over 300 issues to get your name right, but never let it be said that we don't get there in the end.

Anyway, all that nonsense aside... PETER DAVISON IS THE DOCTOR! On TV! Again! Sorry for all the secrecy and subterfuge over the last couple of issues – Russell T Davies made us promise not to tell. So make sure you're watching on Friday night, and donate a few pounds to Children in Need.

Christmas is only a few weeks away...

Tom

EDITOR TOM SPILSBURY
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recycle

27
20
38
48
12

FEATURES

12 FEATURE: *TIME CRASH*
Peter Davison returns to *Doctor Who* for a one-off Special in aid of Children in Need! **DWM** was on set at Cardiff's Upper Boat studios to find out what happened when Peter met David...

20 FEATURE: *THE SARAH JANE ADVENTURES*
DWM speaks to the writers of CBBC's *Doctor Who* spin-off series, as well as the actors who play Clyde and Luke...

27 COMIC STRIP: *THE FIRST* Part Four
The shocking final part of our latest comic strip adventure, written by Daniel McDaid, art by Martin Geraghty.

38 OUT OF THE TARDIS: NOEL CLARKE
Mickey Smith himself answers questions from the TARDIS tin!

40 THE **DWM** SEASON SURVEY 2007 RESULTS
Find out the winners of the **DWM** Awards!

48 FACT OF FICTION: *DESTINY OF THE DALEKS*
All the facts on this 1979 story, now on DVD.

REGULARS

4 GALLIFREY GUARDIAN
9 AUDIO ADVENTURES *The Mind's Eye*
10 DWMAIL
59 MATRIX DATA BANK
60 OFF THE SHELF
66 PRODUCTION NOTES by Russell T Davies

GALLIFREY **GUARDIAN**

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

The Sontarans get set to do battle with the Doctor and Donna... *and* Martha Jones!

GET READY FOR WAR!

Further casting has been confirmed to **DWM** for Series Four's much anticipated two-part Sontaran story. In addition to Christopher Ryan as the Sontaran leader, General Staal, Episodes 4 and 5 will see the welcome return of **Freema Agyeman** as Martha Jones.

Doctor Who producer Susie Liggat tells **DWM**, "We'll still be filming Block Five as this issue of **DWM** goes on sale – and the most exciting news is that Freema's back on set! It's wonderful to see her, David and Catherine in action together, bringing a completely new dynamic to the programme. And it's like Freema's never been away! But it's not all plain sailing for Martha Jones – as soon as the Doctor's back in her life, she's thrown into problems like she's never seen before!"

Sontarans: 1973 vintage

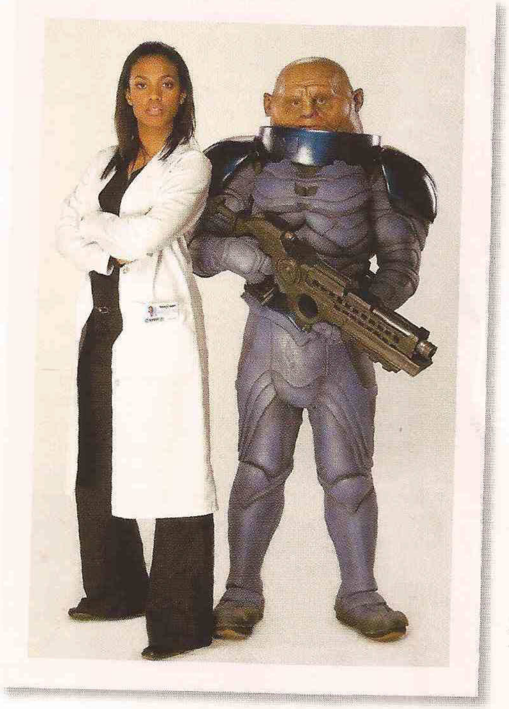
Also joining the cast are **Eleanor Matsuura** [*Extras*]; **Ryan Sampson** [*After You've Gone*]; **Rupert Holliday Evans** [*Diamond Geezer*]; **Bridget Hodson** [*Hellboy*]; **Dan Starkey** [*Fix*]; **Clive Standen** [*Doctors*]; **Wesley Theobald** [*The Royal*]; **Christian Cooke** [*The Chase*]; **Rad Kaim** [*Eastern Promises*]; **Leeshon Alexander** [*The Reckoning*]; and **Meryl Fernandes** [*It's Now or Never*].

As you can see from the exclusive pictures on this page, the new look for the Sontarans has been unveiled, played here by Dan Starkey. **DWM** spoke to Millennium FX's Neill Gorton about recreating the classic villains:

"As always it's a great honour to have the opportunity to recreate an iconic *Doctor Who* monster," says Neill. "The brief in this instance was to stay very close to the look of the original heads, but update the technology and materials used to create the prosthetic itself, allowing a greater sense of realism and a better range of movement for the performer.

"With the look of them facially retained, Russell felt we could update the costumes. I pitched the idea of them having something more like battle armour. This would also allow us to create more uniformity between the performers' physical appearance, enhancing the cloned soldier concept.

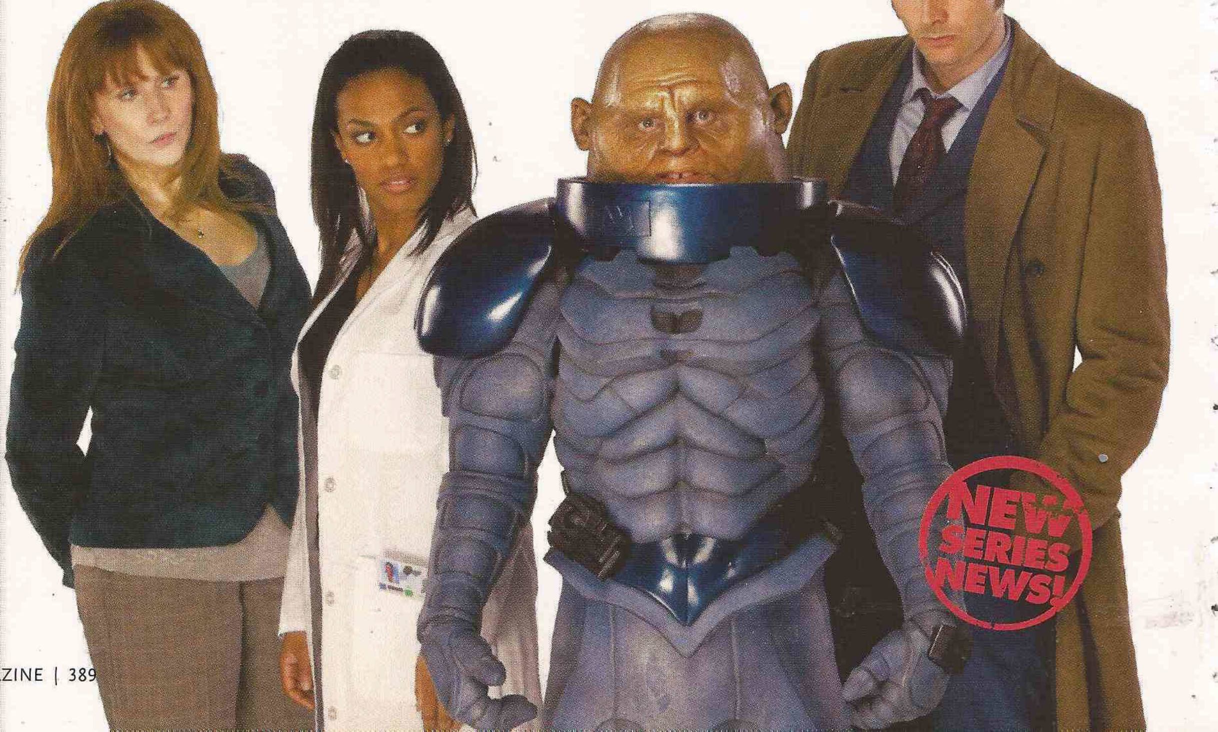
"I think the results have really struck a balance between needing to update the Sontarans while still retaining the familiar elements that make them an iconic monster."



SIXES AND SEVENS

The production team has also revealed more details about later recording blocks in the series. Block Six comprises of two episodes and has been assigned to director **Alice Troughton**. This will be Alice's first work on *Doctor Who*, having previously directed two episodes of *Torchwood* (*Small Worlds* and *Out of Time*) and two stories from *The Sarah Jane Adventures* (*Revenge of the Slitheen* and *Eye of the Gorgon*).

Block Six will double-bank with Block Seven, which comprises of a single episode written by Russell T Davies. Director **Graeme Harper**, whose credits include 1984's seminal *The Caves of Androzani* and 2006's **DWM** poll-topping *Army of Ghosts*/*Doomsday*, returns to direct this story.



DOCTOR·WHO

4.X: VOYAGE OF THE DAMNED

Written by....................RUSSELL T DAVIES
Directed by......................JAMES STRONG

The Doctor .... DAVID TENNANT
Astrid Peth ....KYLIE MINOGUE
Co-starring GEOFFREY PALMER, CLIVE SWIFT, GRAY O'BRIEN, DEBBIE CHAZEN, CLIVE ROWE, RUSSELL TOVEY, GEORGE COSTIGAN, JIMMY VEE, BERNARD CRIBBINS

TX: Tuesday 25 December 2007

SERIES FOUR

REGULAR CAST

The Doctor .... DAVID TENNANT
Donna Noble...................CATHERINE TATE

TITLE TBC

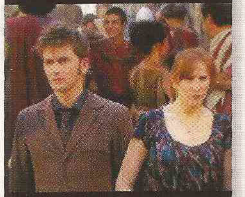
Written by....................RUSSELL T DAVIES
Directed by......................JAMES STRONG

Co-starring SARAH LANCASHIRE, VERONA JOSEPH, CHANDRA RUEGG, JESSICA GUNNING, MARTIN BALL

TITLE TBC

Written by........................ JAMES MORAN
Directed by.........................COLIN TEAGUE

Co-starring TRACEY CHILDS, SASHA BEHAR, FRANCESCA FOWLER, VICTORIA WICKS, FRANCOIS PANDOLFO, KAREN GILLAN, PHIL DAVIS, PETER CAPALDI



PLANET OF THE OOD

Written by..........................KEITH TEMPLE
Directed by...................GRAEME HARPER

Co-starring TIM McINNERNY, PAUL CLAYTON, AYESHA DHARKER, ADRIAN RAWLINS, ROGER GRIFFITHS, TARIQ JORDAN, PAUL KASEY

TITLES TBC (two episodes)

Written by.......................HELEN RAYNOR
Directed by......... DOUGLAS MACKINNON

Co-starring ELEANOR MATSUURA, RYAN SAMPSON, RUPERT HOLLIDAY EVANS, BRIDGET HODSON, DAN STARKEY, CLIVE STANDEN, WESLEY THEOBALD, CHRISTIAN COOKE, RAD KAIM, LEESHON ALEXANDER, MERYL FERNANDES and CHRISTOPHER RYAN as General Staal and FREEMA AGYEMAN as Martha Jones

TITLE TBC

Written by.................... GARETH ROBERTS
Directed by...................GRAEME HARPER

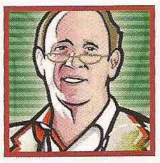
Co-starring CHRISTOPHER BENJAMIN, FELICITY JONES, TOM GOODMAN-HILL, IAN BARRITT, DAVID QUILTER, ADAM RAYNER, DANIEL KING, CHARLOTTE EATON, DAPHNE OXENFORD, LEENA DHINGRA, NATALIE BARRETT, and FELICITY KENDAL as Lady Eddison and FENELLA WOOLGAR as Agatha Christie

▶ p12

All the lowdown on this year's Children in Need Special!

▶ p20

The writers of *The Sarah Jane Adventures* chat about the hit series!



▶ p66

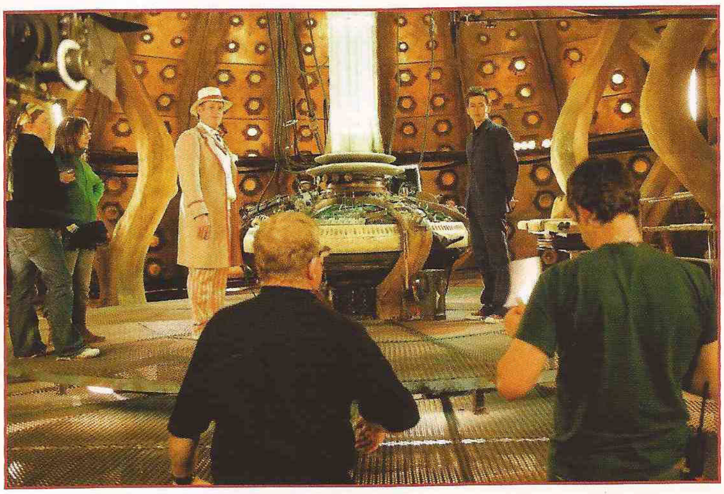
Russell T Davies indulges his inner fan in *Production Notes...*

Peter Davison and David Tennant join forces for BBC One's 2007 Children in Need appeal...

CHILDREN IN NEED EXTRA!

As you'll have gathered by now, this year's Children in Need night on BBC One will contain a special five-minute *Doctor Who* scene featuring the return of Peter Davison as the Fifth Doctor. The scene, titled *Time Crash*, is written by Steven Moffat and directed by Graeme Harper.

Doctor Who's executive producer Julie Gardner was proud to tell **DWM**, "*Doctor Who* has a history of wonderful associations with Children in Need, and everyone was keen for that to continue in 2007. Every year, we've tried to do something different – in 2005, we had the Charity Dinner and the first scene between the Tenth Doctor and Rose, last year saw the concert of Murray Gold's music at the Wales Millennium Centre, so we decided that the only way to top that was with two Doctors! The whole thing took months of planning, and a lot of people gave their time up on a Sunday to shoot the scene. We hope that *Doctor Who* viewers will have fun, and support Children in Need in every way possible."



Also scheduled to appear during BBC One's Children in Need evening on Friday 16 November are *Voyage of the Damned*'s special guest star Kylie Minogue, and making a rare appearance on British television, Captain Jack actor John Barrowman.

For full exclusive behind-the-scenes coverage on the making of *Time Crash*, and details on how to donate to Children in Need, turn to page 12.

NTA TRIUMPH – THIRD YEAR RUNNING!

DOCTOR WHO VOTED MOST POPULAR DRAMA AT THE NATIONAL TELEVISION AWARDS

Doctor Who has once again triumphed at the 2007 National Television Awards. The series and its stars collected awards for two out of the three categories they were nominated in, at the ceremony, broadcast live on ITV1 on 31 October from the Royal Albert Hall in London.

For the third successive year, the British public voted *Doctor Who* the Most Popular Drama on UK television. The series beat off stiff competition from *Life on Mars*, *Shameless* and *The Bill*.

The stars of the series, David Tennant and Freema Aygeman, were on hand to collect the award, which was presented to them by England rugby heroes Matthew Tate and Mark Cueto. In their acceptance speech, David and Freema expressed their thanks and appreciation to the production team in Cardiff and to the fans, and paid particular tribute to Peter Fincham (former controller of BBC One) and Jane Fletcher (former BBC One Head of Press), both of whom had resigned from their posts earlier in the month.

NTA
NATIONAL TELEVISION AWARDS

Also for the third successive year, the actor playing the Doctor was voted Most Popular Actor – the second year running that David Tennant has been awarded the trophy. An obviously delighted and emotional David thanked executive producers Russell T Davies, Julie Gardner and Phil Collinson, and co-stars Freema Agyeman and Catherine Tate, and described *Doctor Who*'s production team as "the best, best, best, *best* team you could ever hope to be part of." David dedicated the award to his late mother, Helen MacDonald, who passed away in July.

Although nominated, Freema was beaten to the Most Popular Actress award by Lacey Turner from *EastEnders*.

There was one further award of note to *Doctor Who* fans: viewers voted *The Catherine Tate Show* as the Most Popular Comedy Programme. Catherine, of course, reprises her role as Donna in next year's series.

Overall it was a great night for the BBC, winning seven awards – two for *Doctor Who*, two for *EastEnders*, two for *Top Gear*, and one for *The Catherine Tate Show*. ITV claimed the remaining five awards.

PHOTO © REX

NEWS BITES

SARAH JANE'S SUCCESS

The Sarah Jane Adventures has followed the success of its parent show by becoming a ratings smash hit. Part One of *Revenge of the Slitheen* attracted 1.3 million viewers and an 11% share of the total TV audience on Monday 24 September – significantly higher than children's programmes usually get in the 5pm Monday slot. Part Two of the story, which followed immediately after on CBBC, achieved a rating of 0.45 million, not only the highest-rated programme on the channel for the whole week, but the highest figure the channel has gained all year.

Subsequent episodes have performed consistently well: Part Two of *Revenge of the Slitheen* had 1.1 million viewers when repeated a week later on BBC One; *Eye of the Gorgon* Part One had 0.37 million on CBBC and 1.0 million viewers on BBC One, while Part Two achieved 0.41 million on CBBC and 1.1 million on BBC One. *Warriors of Kudlak* Part One scored 0.43 million on CBBC and 1.0 million on BBC One.

GOLD BLEND

BBC
DOCTOR·WHO
SERIES 3

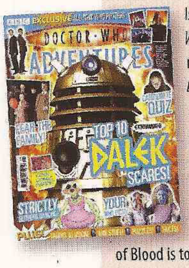
The second volume of Murray Gold's *Doctor Who* scores is now available from Silva Screen. The 28-track CD features music from the 2007 series performed by the National Orchestra of Wales conducted by Ben Foster. The album includes the song *The Stowaway* which features in this year's Christmas Special *Voyage of the Damned*.

The full track listing is: *All the Strange, Strange Creatures* (The Trailer Music); *Martha's Theme; Drowning Dry; The Carrionites Swarm; Gridlocked Cassinis; Boe; Evolution of the Daleks; My Angel put the Devil in Me* (performed by Yamit Mamo); *Mr Smith and Joan; Only Martha Knows; Smith's Choice; Just Scarecrows to War; Miss Joan Redfern; The Dream of a Normal Death; The Doctor Forever; Blink; The Runaway Bride; After the Chase; The Futurekind; YANA* (Excerpt); *The Master* ▶

◀ *Vainglorious; Martha's Quest; This is Gallifrey: Our Childhood, Our Home; Martha Triumphant; Donna's Theme; The Stowaway* (performed by Yamit Mamo); *The Master Tape*; and *Abide With Me*.

The album is in the shops now, priced £14.99.

ADVENTURES 42 & 43



Issue 42 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, is on sale now. Containing a free scarecrow stationary set it also features a Lucy Saxon *Data File*, the fate of the Family of Blood is told in *Tales from The TARDIS*, a new comic strip by Trevor Baxendale called *Waste Not*, a *Blink Adventure Guide* and *Confidential Extra*, and how to make a spinning TARDIS.

Issue 43, out 22 November, celebrates *Doctor Who's* anniversary as it looks back over all the Doctors. There are free stickers, the final part of *Waste Not*, a *Data File* on the Weeping Angels, and an Adventure Guide to *Last of the Time Lords*.

The magazine is £2.10 from supermarkets and newsagents.

TORCHWOOD BOOKS

6 March 2008 will see the long-awaited publication of three more *Torchwood* novels from BBC Books: *Something in the Water* by Trevor Baxendale, *The Twilight Streets* by Gary Russell and a third book, (title tbc) by David Llewellyn.

TERRANCE TALKS

Doctor Who script writer and author Terrance Dicks is set to attend an event in honour of his career at the National Media Museum in Bradford – *Terrance Dicks: Three Decades in Television and Beyond*. The event will feature an on-stage interview with Dicks which will be illustrated with rare photographs from the Museum's own collection and clips from shows like *The Avengers*, *Moonbase 3* and *Doctor Who*. After the interview there will be a screening of Dicks' 1980 *Doctor Who* story *State of Decay*.

The event is on Saturday 24 November. Tickets are £6 (concs £3.30). For further information see *www.nationalmediamuseum.org.uk*

Exclusive! All the latest news from the new series of *Doctor Who* audio plays starring Paul McGann...

MORE FROM DOCTOR EIGHT!

ACTOR PHOTOS © BARNABY EDWARDS

Further details have been announced of the forthcoming second season of *The New Eighth Doctor Adventures*, which stars Paul McGann as the Eighth Doctor and Sheridan Smith as his companion, Lucie Miller. The series will be released monthly on CD from January and details of the first two instalments were exclusively revealed in last month's issue of **DWM**.

Following *Dead London* and *Max Warp*, March's release will be *Brave New Town*, written by Jonathan Clements who penned last season's *Immortal Beloved* as well as 2003's popular *Doctor Who Unbound* story, *Sympathy for the Devil*.

Visiting the quiet seaside town of Thorington in Suffolk, the Doctor and Lucie are puzzled to discover that the date is permanently 1 September 1991 – but none of the locals seem to have noticed.

Amongst the villagers for whom time has stood still is Jason Taylor, played by Derek Griffiths. Derek has had a long career which has included roles in *Fierce Creatures* and *Rising Damp*, but is perhaps best remembered as one of the presenters of 1970s children's favourites *Play School* and *Play Away*. Derek is joined by Adrian Dunbar [above with Derek] who has starred in *The Crying Game* and *My Left Foot* and Nick Wilton (*Fast Forward*, *Carrott's Lib*).

The following *New Eighth Doctor Adventure*, released in April will be Marc Platt's *The Skull of Sobek*. Marc, of course, wrote the 1989 TV story *Ghost Light*, as well as several other *Doctor Who* audio plays including the ever-popular *Spare Parts*. On the distant world of Indigo 3, the Doctor and Lucie visit the remote Sanctuary of Imperfect Symmetry, where their contemplation is disturbed by something with a leathery hide, a long snout and sharp pointy teeth...

Facing the reptilian horror with the Doctor and Lucie are Art Malik (*The Living Daylights*, *Passage to India*) as Abbot Absolute; Barbara Flynn (left, *The Beiderbecke Affair*, *A Very Peculiar Practice*) as Sister Chalice; and Giles Watling (*Bread*, *Crossroads* and brother of Deborah Watling, who played the Second Doctor's assistant Victoria) as The Old Prince.

More news on *The New Eighth Doctor Adventures* next issue.

SINISTER ENGAGEMENT

Although Big Finish has announced titles up until June 2008 for its main, monthly *Doctor Who* range of audio dramas, eagle-eyed readers may have noticed a gap in March. "Well, now all can be revealed," says executive producer Nick Briggs. "March's adventure will be *The Dark Husband*, a four-part story written by David Quantick." Quantick is chiefly known as a comedy writer having contributed to shows as *The Day Today*, *Brass Eye*, *Smack the Pony* and *Spitting Image*.

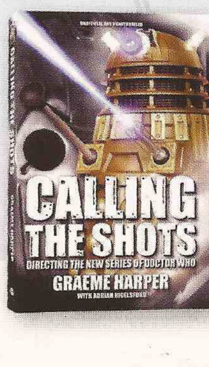
"As might be expected, *The Dark Husband*, [which features the Seventh Doctor and his companions Ace and Hex] has quite a humorous streak running through it," says Nick. "But it's not all laughs for the TARDIS crew when they arrive at the week-long Festival of the Twin Moons of Tuin, where eternal enemies the Ri and the Ir are each plotting to turn the Festival truce to their own advantage. Only the Dark Husband might stop the celebrations turning to horror... but who is the Dark Husband?"

GRAEME HARPER CALLS THE SHOTS!

VETERAN DIRECTOR LAUNCHES HIS NEW BOOK

PHOTO © EMILIE HARPER

Doctor Who director Graeme Harper recently launched his new book *Calling the Shots*, with a successful signing at Barking's 10th Planet store on Saturday 6 October. Harper, along with co-writer Adrian Rigelsford, [pictured with publisher Marcus Hearn, centre] were pleased to meet *Doctor Who* fans, and sign copies of the book which was hot off the presses, and flying off the shelves.

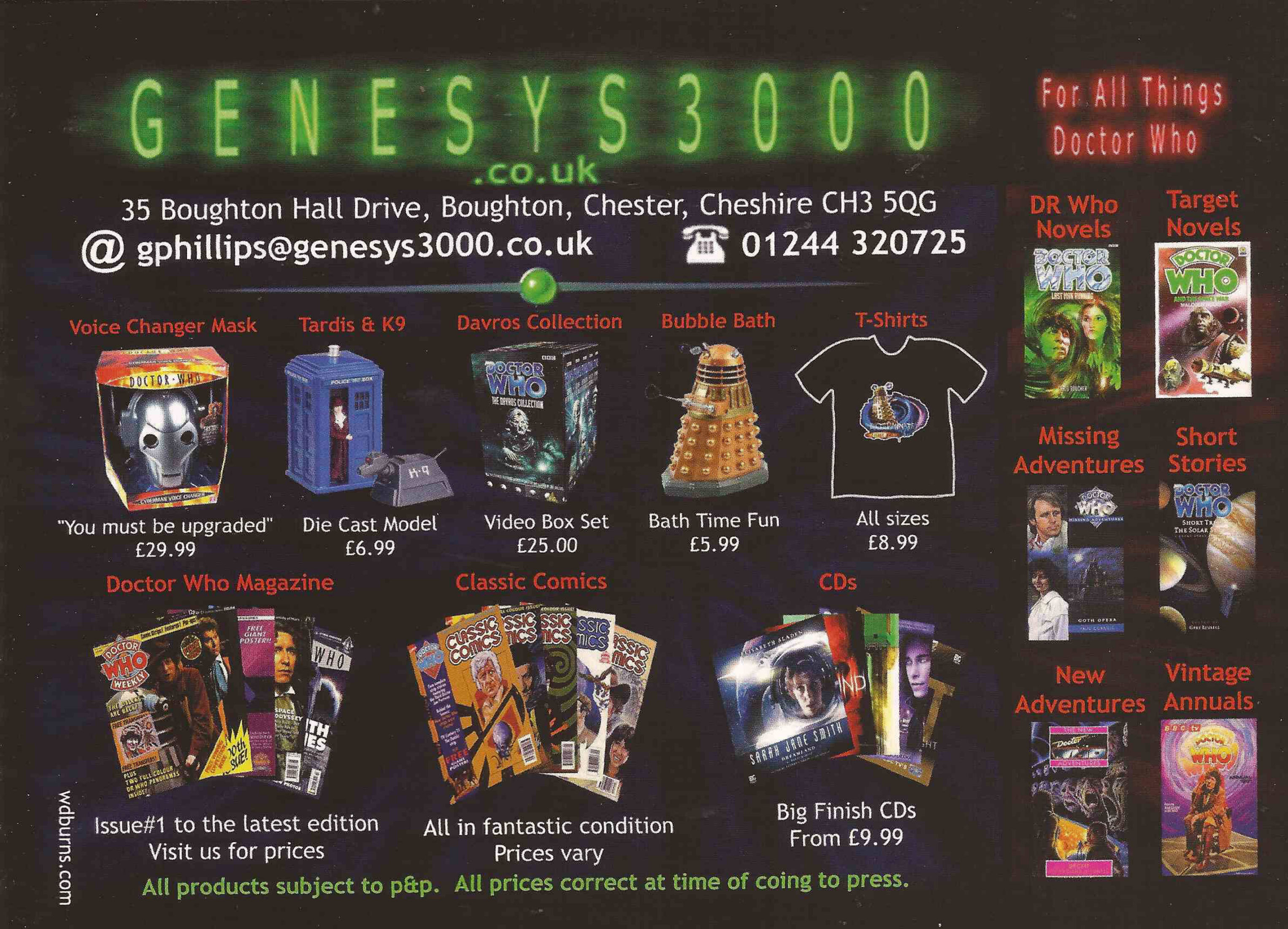


"I was approached by the publishers [Reynolds & Hearn] asking if I'd like to write a book about the making of *Doctor Who now*, compared to how it was in the 80s," Graeme explains to **DWM**. "I thought it was quite an interesting idea. The book I wanted to write was a day-to-day diary of what it was like to make a massive 10-week production of *Doctor Who* – which was how we did those two stories in Series Two [*Rise of the Cybermen*/*The Age of Steel* and *Army of Ghosts*/*Doomsday*]. I didn't want to go down the road of making it all too technical – I wanted to give an idea about what it's like on a daily basis to make *Doctor Who*... and what happens when things don't go according to plan! So I hope we've told a good story and people enjoy reading it."

Would Graeme consider a follow-up, covering his work on the forthcoming 2008 series?

"I have been asked," Graeme smiles. "As long as I can make it as interesting as I hope the first one is, and not just more of the same, I'm interested!"

Calling the Shots, written by Graeme Harper and Adrian Rigelsford is available now, priced £14.99.



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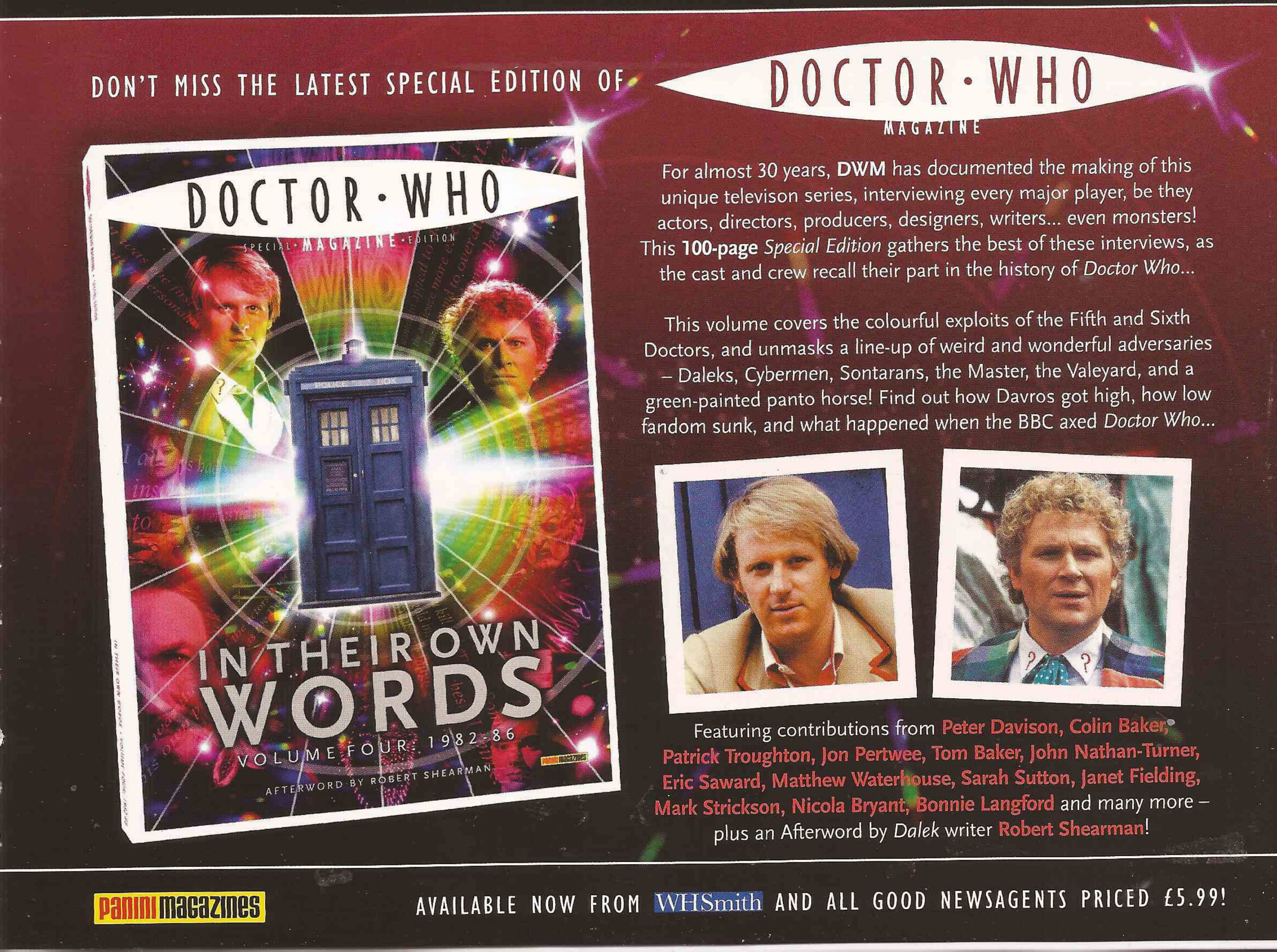

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GALLIFREY GUARDIAN

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

NOVEMBER

■ THURSDAY 22

DWM Special: In Their Own Words – Volume Four *Panini £5.99*

Mag **Doctor Who Adventures #43** *BBC Magazines £2.10*

■ MONDAY 26

DVD **Davros Box Set** [All TV/audio Davros stories] *2|entertain £99.99*

DVD **Doctor Who: Destiny of the Daleks** [Fourth Doctor and Romana] *2|entertain £19.99*

■ ALSO THIS MONTH

CD **Doctor Who: The Mind's Eye** [Fifth Doctor, Peri and Erinem] *Big Finish £14.99*

CD **Companion Chronicles: Helicon Prime** [Jamie] *Big Finish £8.99*

CD **Dalek Empire: The Fearless – Part 2** *Big Finish £10.99*

DECEMBER

■ THURSDAY 6

Mag **Doctor Who Adventures #44** *BBC Magazines £2.10*

■ THURSDAY 13

DWM 390 *Panini £3.99*

■ WEDNESDAY 26

Novels **Doctor Who: Peacemaker** by James Swallow, **The Pirate Loop** by Simon Guerrier, **Wishing Well** by Trevor Baxendale [Tenth Doctor and Martha] *BBC Books £6.99 each*

■ ALSO THIS MONTH

CD **Doctor Who: The Girl Who Never Was** [Eighth Doctor and Charley] *Big Finish £14.99*

CD **Companion Chronicles: Old Soldiers** [Brigadier] *Big Finish £8.99*

CD **Dalek Empire: The Fearless – Part 3** *Big Finish £10.99*

All release dates are subject to change, and all prices are RRP.

BEYOND THE TARDIS

POLICE PUBLIC CALL

DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...

■ BARROWMAN'S ALL RIGHT

Shrinking violet **John Barrowman** fronts a full eight-part series of BBC One's kids versus adults quiz *The Kids Are All Right* following July's pilot with recording in Glasgow from 26 to 30 November. John sings with assorted Marias including Connie Fisher on BBC One's provisionally titled *Maria Meets Joseph* over Christmas. On 7 December he hosts an Old Vic benefit performance of *Cinderella* by **Stephen Fry** featuring **Pauline Collins**. John's new CD *Another Side* from Sony BMG was released on 12 November.

■ KYLIE'S X

Kylie Minogue begins a full-scale world tour in June 2008 supporting her album *X*, while ITV1 shortly airs an hour-long Special tying in with her musical comeback. Kylie took the Idol gong at the *Q* Awards on 8 October.

■ GIRLS ON TOP

Freema Agyeman won Female TV Star in the Screen Nation Film and TV Awards on 15 October. 2005 movie *Rulers and Dealers*, with Freema playing Nana, saw DVD release on 5 November. A Viennetta ice cream poll determined **Billie Piper** [above in *Secret Diary of a Call Girl*] the celebrity most people want as their sister (with **Peter Kay** as brother).

■ GUGU FALLOUT

Gugu Mbatha-Raw plays murder witness Shanice in Channel 4's *Fallout*, due for broadcast next spring. BBC Three's hour-long drama *West 10 LDN* scripted by **Noel Clarke** went before the cameras in October with Clarke also co-starring as Michael.

■ MGM RTD DEVELOPMENT

Further to **DWM** 373, **Russell T Davies** will take advantage of reduced *Doctor Who* 2009 commitments to develop his long-standing BBC drama concept dubbed *MGM* (*More Gay Men*) about forty-somethings and their jealousy of gay teenagers.

■ MOFFAT'S TINTIN TALES

Steven Moffat has been commissioned by Dreamworks to write screenplays to the forthcoming three *Tintin* movies, based on Hergé's famous animated books, the first two directed by Steven Spielberg and Peter Jackson with George Lucas rumoured for the third.

■ COLIN AND LIZA STOOP

Colin Baker and ex-wife **Liza Goddard** are working together as Mr and Mrs Hardcastle on tour in Oliver Goldsmith's *She Stoops to Conquer*. Initial dates are Birmingham Repertory Theatre (to 17 November) and Chichester Festival Theatre (21-24 November). The tour resumes in 2008.

■ UPSTAIRS DOWNSTAIRS

Pauline Collins and **Jean Marsh** reunited to recreate scenes from *Upstairs Downstairs* during *Happy Birthday BAFTA* on 28 October being broadcast by ITV1 in November. **Bonnie Langford** is in concert with her Big Band at the Theatre Royal Norwich on 21 November.

■ MARPLE MELANGE

ITV1's recent *Agatha Christie's Marple* series featured **Tom Baker** as Frederick Treves in *Towards Zero*, **Peter Davison** as Hubert Curtain with **Danny Webb** as Mutti in *At Bertram's Hotel* and **Gugu Mbatha-Raw** as Tina Argyle, **Carey Mulligan** [below] as Elsie Kipling in *My Boy Jack* and **Burn Gorman** as Jacko Argyle and **Camille Coduri** as Mrs Lindsay in *Ordeal by Innocence*.

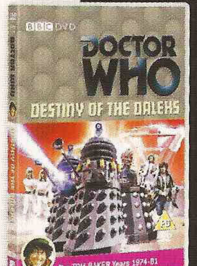
■ QUICKIES

David Tennant features in 2008's TOGS Children in Need Calendar. **Catherine Tate** was the subject of *Clive James Talking in the Library* (Sky Arts 24 October). On 17 October **Peter Davison** celebrated *Spamalot*'s first anniversary at the Palace Theatre by cutting into a five-foot tall birthday cake with Excalibur. **Louise Jameson** and **Mark Gatiss** appeared on *The Paul O'Grady Show* (C4 18 October). No Man's Land Fort, in the Solent, as featured in *The Sea Devils* is up for sale with an asking price around £4 million.

■ OBITUARY

Freddie Earlle, who played Aldo in *Warriors' Gate*, died on 7 July aged 83. Former Enfield Tory councillor **Arthur Newall**, who was the scientist Fourth Sensorite in *The Sensorites*, died in May. **Keith Ashley**, best known as a Dalek Operator in *Genesis of the Daleks* and a Zygon in *Terror of the Zygons*, died recently. He was also an extra in *The Savages*, *The Underwater Menace*, *The War Games*, *Spearhead from Space*, *Doctor Who and the Silurians*, *Inferno*, *The Mutants*, *Planet of the Spiders*, *The Android Invasion*, *The Seeds of Doom* and *The Masque of Mandragora*. **Chrissi Hewett**, who was a Movellan extra in *Destiny of the Daleks*, died on 17 September aged 64.

■ WIN SKARO AND SAXON!



This month's new *Doctor Who* DVD releases include 1979's *Destiny of the Daleks* (out now, priced £19.99), in which the Fourth Doctor and Romana battle with the evil metal robots and their creator, Davros. 2|entertain has given us FIVE copies of the extras-packed DVD to give away in an exclusive competition. For your chance to win, just tell us the answer to the following simple question:

What unexpected affliction is K9 suffering from in this story?

a) Spottyitis
b) Laryngitis
c) Larry Grayson

Send your answer (postcards or stuck-down envelope only please) to the **DWM** address on page 10 marked SPACK OFF! by 14 December 2007.

Also on sale now from 2|entertain priced £69.99 is *The Complete Third Series* box set, containing each and every episode from the 2007 series plus the 2006 Christmas Special *The Runaway Bride*, out-takes, deleted scenes, commentaries, video diaries and more!

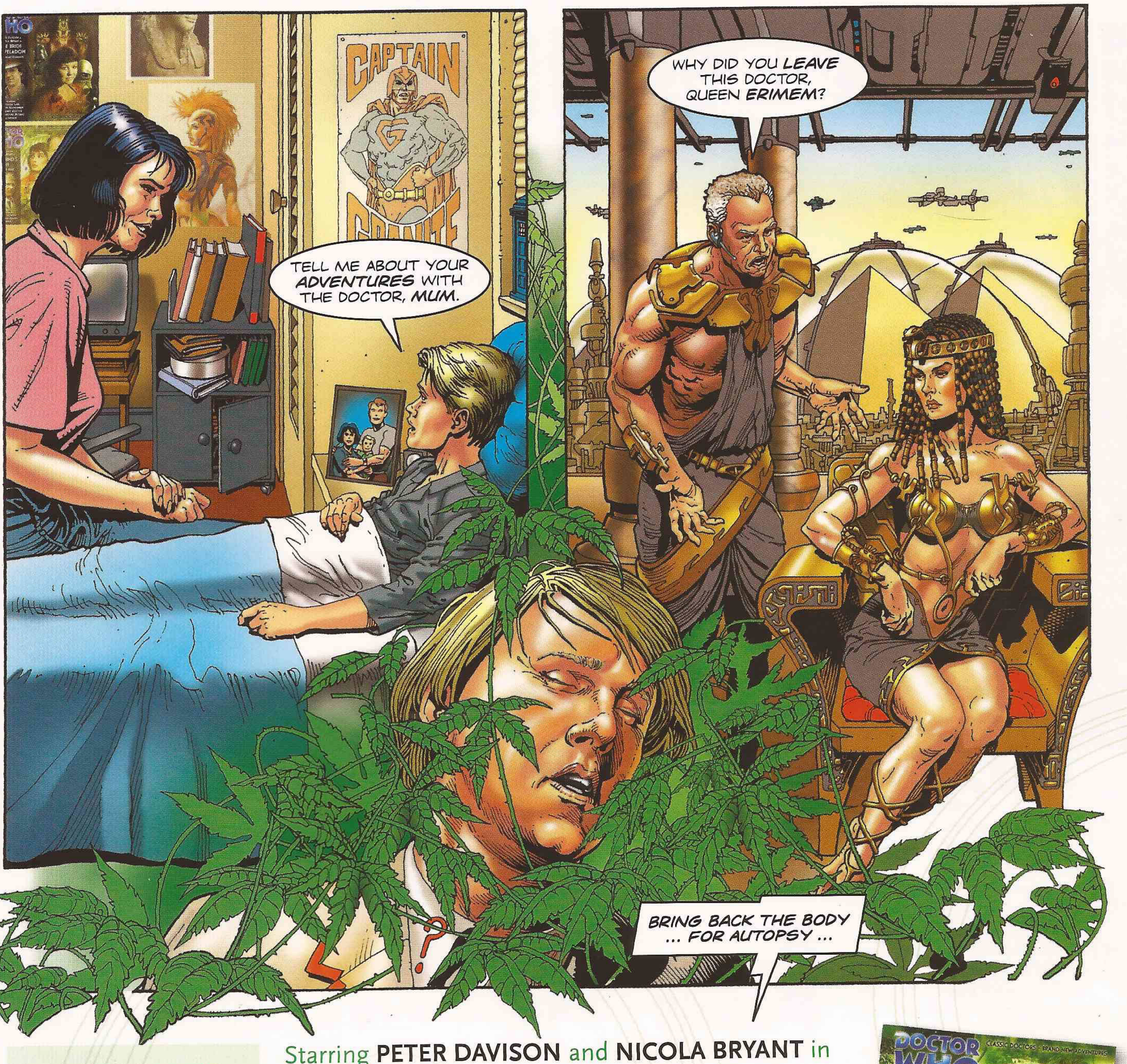
We've got FIVE copies of this must-have box set to give away, and to be in with a chance of winning one of them, tell us the answer to this easy question:

What alias did the Master use when he became Prime Minister of Great Britain?

a) Harold Saxon
b) Harold Steptoe
c) Harold Bishop

Send your answer on a postcard or stuck-down envelope to the **DWM** address on page 10 marked ARE YOU ASKING ME OUT ON A DATE by 14 December 2007. Good luck!

HEART OF DARKNESS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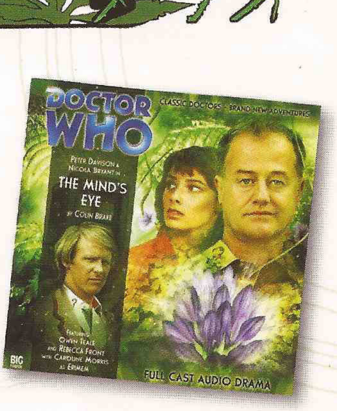
Back on Earth, Peri tells her son about the good old days when she used to travel with a man called the Doctor.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DWMAIL

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LETTER OF THE MONTH

I noted with interest a comment made by Noel Clarke in **DWM** 388 regarding the small portion of fans who moan, no matter what. I'd just like to let Noel know that there's an awful lot of people out there who *do* appreciate what he's given to the show.

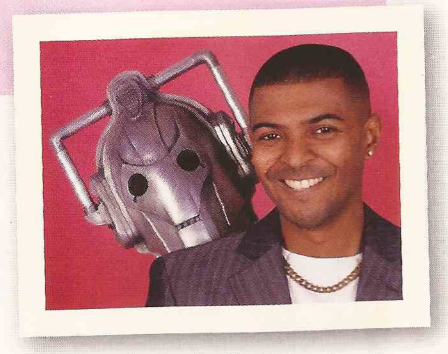
I speak with all the self-assumed authority and divine right of the *Doctor Who* fan to greet every new development in the show with horror. Every time the programme with the most flexible format in the world flexes its muscles a bit and shifts into a new configuration, I will react with disgust, and wish it was *exactly* the same as the bit from the past that I liked best – which I probably hated at the time as well, because it wasn't like the bit before that.

When Mickey turned up gibbering at the end of *Rose*, I remember not being best pleased. Nothing to do with the actor, I just didn't hold out much hope for the character. By the end of *World War Three* though – in particular that great shot of Mickey cheekily sitting on top of a bin – I was won over. Every single time Mickey's turned up since, I've let out a little cheer, knowing that we're in for something special.

I love the character, and I'm terribly fond of the person who plays him. You're a top geezer Noel, don't let anyone tell you otherwise.

WILLIAM DUNLOP EMAIL

William wins a set of the latest BBC Doctor Who novels for his letter. There's more from Noel on page 38...



Everyone's favourite journalist finally has her own series on CBBC – so what have you made of the series so far...?

WE LOVE LIS!

What I have seen of *The Sarah Jane Adventures* so far has been very far from what I expected – it's easily the best programme on CBBC! Both the child and adult actors are great, and Sarah Jane is *fantastic. Eye of the Gorgon* was amazing, and very creepy.

I am glad that Sarah Jane's character has not been changed for the younger audience that the series is aimed at. She has hardly changed at all since some of the old stories that I have on DVD; she's still the same investigative journalist that she was before she met the Doctor. To quote him from *School Reunion*: "Good for you, Sarah Jane Smith!".

SARAH METCALF (12) EMAIL

I just had to email after watching the first episode of *The Sarah Jane Adventures* story *Eye of the Gorgon* to say how much I'm enjoying the series. I watched it with my five-year-old son James, who nervously enquired halfway through if the story was real or not? I reassured him that it was purely fictional and we settled down to watch the rest. I had to smile, however, at the end of the episode when the Gorgon revealed her face, as I noticed that James had his hands clamped firmly over his eyes – presumably to avoid being turned to stone!

DAVID SNELSON EMAIL

> "*The Sarah Jane Adventures* is scary, affecting, daft, brilliant – perfect Monday evening entertainment!"

I surely cannot be the only person already totally in love with *The Sarah Jane Adventures*. It is scary, funny, clever, daft, affecting, brilliant, and perfect Monday evening entertainment. The cast are fantastic (Elisabeth Sladen is still a star, will forever be a star, is incapable of not being a star), the show looks great, and, far from being simply *Doctor Who Jr*, it has its own identity that allows it to stand away from the shadow of its parent and be a standalone series enjoyable on its own rights and merits.

NICK MELLISH EMAIL

The Sarah Jane Adventures really is a bit special, isn't it? It makes me feel nostalgic in a way that the revived *Doctor Who* hasn't quite managed. They've done really well to cast such a likable and believable group of young actors in the lead roles, perfectly balanced against Elisabeth Sladen's slightly spiky Sarah Jane. The only bad thing I can say about it is that I'm stuck commuting while it's on! But then it's not really for the commuter crowd, is it? Roll on Series Two, and thank God for Sunday evening repeats!

PETER NOLAN FACEBOOK

The Sarah Jane Adventures... wahay! I only managed to catch half of the New Year's Day Special (an unfortunate incident with a hand, an oven and a beef joint!), but what I saw was excellent. However, compared with that, the actual series has been absolutely brilliant! I especially like Luke – whoever cast Tommy Knight deserves a medal, as he's really good. My only annoyance is that my university has scheduled me to be in lectures while it's on – clearly they have no consideration. I want to watch children's TV on a Monday afternoon!

GEMMA HASTINGS EMAIL

The Sarah Jane Adventures is sophisticated stuff and not afraid to leaven the wish-fulfilment fantasy with harsh reality – the emotional fall-out from divorce is very *Tracy Beaker*. And it's great to see the series maintaining the quality casting of *Doctor Who*, from Samantha Bond to Phylida Law (wasn't she almost cast as Barbara once?). What with *The Sarah Jane Adventures* and *Torchwood*, it feels like *Doctor Who* is never off the telly these days. How times have changed. Fantastic!

CHRIS KILBY LANARKSHIRE

DVD HEAVEN?

I have been really enjoying the recent run of *Doctor Who* DVDs (*The Time Warrior, The Key to Time* and *Planet of Evil*). I especially like *Planet*; it's always been my all-time favourite serial and to see it on DVD is more than welcome. In fact, I love this DVD so much that I am seriously considering buying more copies of the same story!

POLICE PUBLIC CALL BOX

We also heard from... **STUART CARSWELL** "Is *Doctor Who* bigger than *Star Wars* yet?" Oh, of course it is, Stuart! It's HUGE! **DANNI DREW** "Why is everyone so negative about Donna coming back?! She was amazing in *The Runaway Bride*! Give the girl a chance!" We couldn't agree more, Danni. **SAMANTHA MARLEY** "David Tennant: if you are interested in chunky midgets, give me a call!" Oy, this isn't a dating service, y'know!

AARON "There's *The Sarah Jane Adventures* for the younger audience and *Torchwood* for adults, so where does *Doctor Who* fit?" *Doctor Who* is for *everybody* Aaron! **LES MOYES** "**DWM** is still the finest genre magazine in the UK!" Thank you, Les. We blush. And we agree. **MARTIN SAWYER** "Can we see a companion who doesn't fancy the Doctor, but just travels with him cos he's a good bloke?" Well, let's see how Donna works out...

Watching *Planet of Evil* really makes me look forward to the eventual release of other stories in Season Thirteen – especially *Terror of the Zygons*. Hopefully, though, when that story is released, CGI will replace some of the effects.

The DVD releases just seem to be getting better and better, particularly now that they are being distributed by 2|entertain. I am looking forward to 2008!

PIERRE CASPERSZ EMAIL

I watched the special feature on the *Key to Time* DVD set about the Graham Williams era with interest, especially the segment about the industrial dispute that affected the production of *Shada*. Alas, Pennant Roberts has made the same mistake as Mark Campbell did in his *Dimensions* book by saying the BBC gave priority to the finishing of the *Morecambe and Wise* Christmas Special. Eric and Ern left the Beeb in early 1978 and it was Thames that made the 1979 Christmas Special.

BOB ACREY MATLOCK

The latest DVD release, *The Key to Time*, has to win the award for being the best *Doctor Who* DVD release to date – bar none! I've just finished watching the entire box set and have not enjoyed any release from the range as much for the sheer quality of the extras.

The standout bonus feature was the overview of the Graham Williams era. Absolutely fantastic! The guys at 2|entertain need to be congratulated for such a quality release.

However, I must criticise 2|entertain for re-releasing the already available Davros stories in one box set – particularly when *Remembrance of the Daleks* is given an upgrade that will not be available separately. Seems very unfair for fans to have to spend over £70 just to get an extra disc. On the whole I am very impressed with the job that 2|entertain is doing but surely they should be rewarding the buyers that get each release, not those who just want the Dalek adventures.

GAVIN NOBLE EMAIL

STEWART WOODWARD EMAIL

If there was ever an example of a cynical marketing strategy to extract even more money out of fans, then the Davros box set is definitely it. I can, almost, understand the reasons for putting previous releases together in a set; but to then change what we have already paid good money for, add some 'exclusives' and say that this new version was paid for out of the box set budget so won't be released on its own for a while is nothing short of immoral.

It's bad enough that we're ripped off each year with differing versions of the new series box sets, without forcing us fans to part with even more money. Talking of which, why the hell are there three different versions of the Series Three box set? Pathetic!

DARREN LAKE PLYMOUTH

Well, you don't have to buy them all, you know! We gather that the new updated version of Remembrance of the Daleks *may receive a separate release at some point in the future...*

PASSING THE BATON

I've been buying the mag since 1993 and always felt safe in the hands of the current editor: Messrs Russell, Hearn, Gillatt and Barnes always led with love, passion and wit. With each departure I've felt somewhat bereft, but rather like a new incarnation of the Doctor, the new editor has always managed to assume the mantle with total success.

So goodbye Clayton and thanks, but Tom, may I say that you have upheld the tradition by producing a cracking first issue in the chair. **DWM** 387 was a great cover-to-cover read with a wonderful balance of features.

May I also say that I'm saddened to see Vanessa Bishop step down from the DVD reviewer's post too, as her uniquely appreciative critiques have always felt worthy of praise themselves.

DANIEL THACKERAY OLDHAM

I was rather hoping that the transition from Clay to Tom would be either a dynamic rebirth of the magazine or at the very least a seamless transition. I must say that, although the quality is still the same interesting, humorous, factual and entertaining paragon of popular journalistic literature, you have in one significant respect let your standards slip – in the last two *DWMail*s, where, oh where, was Nick Mellish's letter?!

JOLYON STEBBING EMAIL

Fear not, Mellish fans! Nick's latest missive is on the page opposite.

THE PERSONAL TOUCH

May I congratulate the organisers of the *Doctor Who – Up Close and Personal* exhibition in Cardiff. The people that were looking after the exhibition and shop on the day that I visited were very friendly and helpful. I stayed for over three hours wandering up and down, and could have stayed another three! May the exhibition reign for years to come!

SHANI COSSINS AUSTRALIA

RESPECT YOUR ELDERS...

Although I'm going on 72, I enjoy the books meant for 11-13 year olds (who knew?) and buy them at our local outlet. Funnily enough I also enjoy *Torchwood* – go figure. Congrats on an excellent and interesting magazine – it gets better every issue.

MARY KAY DAVIS CHICAGO, USA

RESPECT YOUR JUNIORS!

Those who write in hurling abuse at the younger fans seem to take the show very seriously. I would just like to say: "Is this a TV show or a religion?" As one of the 'young generation' or whatever we are known as (Toclafane maybe?), I find this disrespectful and slightly intimidating. So I ask of those responsible (and you know who you are!), to leave us in peace.

C ALLANSON-CAMPBELL (14) EMAIL

WHEN TITANS MEET?

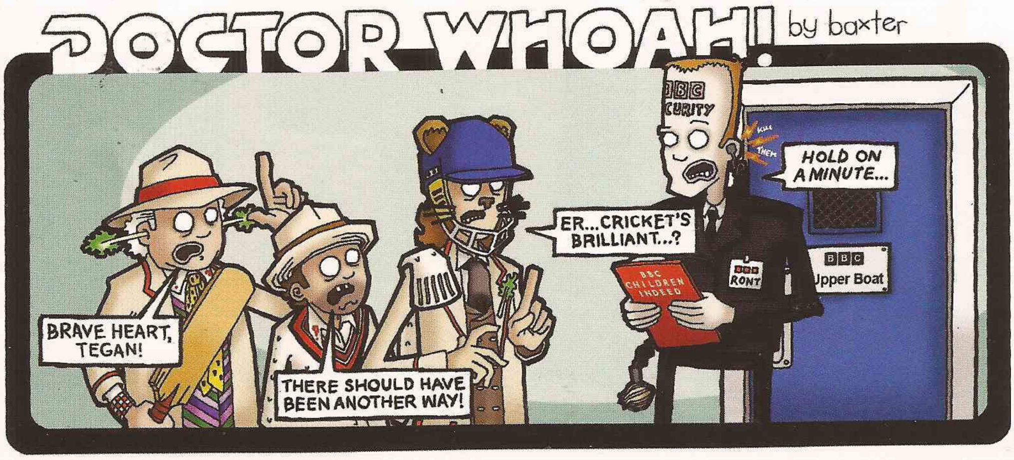
I was watching the first of the Christopher Eccleston *Doctor Who* episodes the other day and the guy in the shed produced an image of the Ninth Doctor with a bunch of passengers for the *Titanic*. Does this mean he will meet the Tenth Doctor in the forthcoming Christmas Special?

GRAEME SHARPE EMAIL

In *The End of the World*, the Ninth Doctor comments that he was "on board another ship once – they said that was unsinkable. I ended up clinging to an iceberg. It wasn't half cold." So it seems that in *Voyage of the Damned* he will meet himself! In addition, the Tenth Doctor once said, "It's never too late, as a wise person once said. Kylie, I think." Therefore he knows who Kylie Minogue is and should recognise her when he sees her on the *Titanic*!

SARAH B (13) LONDON

Not long to wait now for the answers to these questions... Voyage of the Damned *is on next month...!*



WHEN PETER MET DAVID

Children in Need brings a very special treat to *Doctor Who* fans this year – an exclusive scene with the Fifth and Tenth Doctors! **DWM**'s **Benjamin Cook** reports from the TARDIS set...

Peter Davison and David Tennant are making history. It's Sunday 7 October, and these multiple incarnations of the Doctor – the current, tenth one, and his former, fifth self – are stood back to back, struggling to keep straight faces, as a photographer from the *Radio Times* snaps away like there's no tomorrow. In fact, there is no tomorrow. This is a for-one-night-only sort of a gig. But the straight faces go to pot – to be fair, they had already – when Children in Need's one-eyed mascot Pudsey Bear emerges from a carrier bag...

"Who's responsible for that?" scoffs Peter, clocking the spotted bandage over Pudsey's right eye.

"It's like a pair of women's pants he's got round his head now," agrees David, taking hold of the bear. Is this the next generation of eye-patch anecdote? Probably not. "Oh, this is hilarious."

In fact, this is 2007's *Children in Need* effort from the *Doctor Who* team here at Upper Boat Studios, in Cardiff. Filming on a Sunday (Peter is starring in *Monty Python* musical *Spamalot* in the West End during the week), this mini-episode is enough to make grown men wet themselves with excitement, featuring not one but two incarnations of the Doctor. "Look around," grin Phil Collinson, the producer. "We're all frothing at the mouths."

"It's Doctor Who!" enthuses Steven Moffat, one of the frothing fanboys watching from the sidelines. He's also the writer of this scene.

"Ha hah! This is so good," exclaims David, another frother. He should know better than to get this excited. He doesn't know better. He's proud to be frothing. "I'm loving it," he tells **DWM**. "It's incredible."

Even the returning hero, Sir Peter of Davison, is ever so slightly in awe. "It looks just like the toy," he marvels, inspecting the TARDIS set. It's grander than it was in his day, less like dying and waking up in Ikea. "And I speak as someone who's had to put together the toy," he adds.

"Awww, I love the toy," cries David. "It makes all the noises as well, doesn't it?"

Cripes, they're off again. "We've known for quite a while that we want to do something special for Children in Need," Phil explains to **DWM**, while Doctors Five and Ten exchange notes on TARDIS playsets. "I can't remember when we decided to do a Fifth and Tenth Doctor mini-episode, but I don't think we ever talked about doing anything else, really. Peter was my Doctor. I remember that time so clearly. When he took over, the show had a new lease of life. It felt like a show that would never end. Peter was brilliant, and I loved all the companions that he had. After Sarah Jane, Tegan is probably my favourite companion ever. Obviously, you wonder if it's going to work now, and Peter is a few years older, but he looks just like the Doctor that I remember, and he's jumped straight back into playing it. We all have such fondness for those old days of the series. There's never any sense that we're ashamed of it, or we try to hide from it, We're genuinely in awe of and grateful to those people, so Peter coming back for this *Children in Need* scene is thrilling."

HERE ARE THE KEY POINTS ABOUT IT:

⊙ It has its own title, and that title is *Time Crash*. "It's about a crash, in time," explains Steven. "Do you see? It's *that* clever."

⊙ It fits seamlessly into the gap between the most recent series finale, *Last of the Time Lords*, and the upcoming Christmas Special *Voyage of the Damned*.

⊙ It will be broadcast in the UK on Friday 16 November as part of the BBC's Children in Need appeal night. Our overseas readers can take heart from the fact that its inclusion on next year's Series Four DVD box set is pretty much inevitable.

⊙ Actually, it'll probably be posted on the internet before then. This is illegal. Of course, we're not qualified lawyers, but we suppose that if you were to watch *Time Crash* on YouTube, and then offset your crushing guilt by donating to Children in Need (see page 19 for details of how to do this), this would, in theory, mean that you could watch it with a clear conscience.

⊙ It's directed by the brilliantly deranged Graeme Harper, who last worked with Peter in 1984, on his ►

> **"IT'S LOVELY WHEN THE SERIES LINKS UP – SO IT ALL FEELS LIKE PART OF THE SAME STORY..."** David

STEVEN MOFFAT ⊙ WRITER

"This is an event... Peter Davison is back!"

Hello, Steven. Another day, another raft of rumours that this series of *Doctor Who* will be Russell T Davies' last as showrunner.

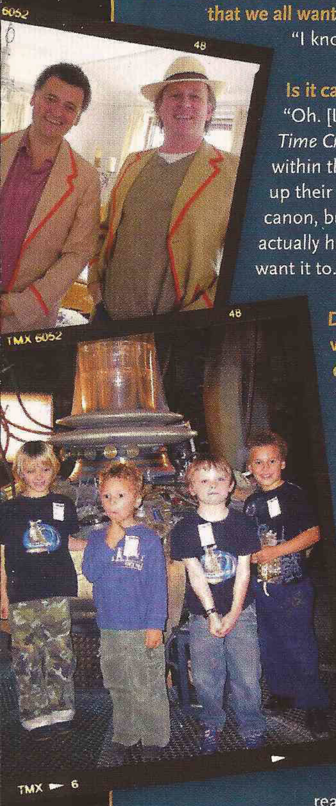
"I know. It's mad, isn't it? I keep getting asked about it."

Well, people wonder who might take over, Steven, and you've written acclaimed episodes of the last three series, a two-parter scheduled for Series Four, and now this Children in Need special...

"I'm surprised and bemused at how long I've got away with it. I assume I'm going to come a cropper at some point."

We can't ignore the elephant in the room, Steven. Never mind Children in Need! This is the question that we all want to know the answer to...

"I know, I know. Go on."



Is it canon?

"Oh. [Laughs] Yes, absolutely. *Time Crash* emphatically happens within the... well, people can make up their own minds about what's canon, but it's intended by us to actually happen... unless you don't want it to."

David and Peter's Doctors work together wonderfully, don't they?

"In honesty, I think it's partly because they both really want it to. I agreed to do this for Children in Need without actually knowing what I was saying yes to. 'Eight pages? How wrong can I go?' I bumped into David at some Chiswick House concert thing, and we were having a bit of a laugh, and drinking too much, and he said, 'We should get Peter back in,' because he really loves Peter, and loves his Doctor and all that. He was dead keen. I know Peter reasonably well, because Sue [Vertue, Steven's wife] worked with him for a while [as producer of 2006 sitcom *Fear, Stress and Anger*, starring Peter], so we're friends, and our families are friends, our kids are friends, and he's a big fan of the show. He loves watching *Doctor Who*, and he was keen to come in and do it. I knew that he wouldn't be resentful. There's enough commonality between their Doctors, I think, for it to work. They're sweet together.

Your kids are on set today. What do they make of it all?

"Well, incredibly excited for the first half an hour, and then terribly bored! It's a big room in which not a lot happens quite slowly. They've seen it through, though. They were fighting over the sonic screwdriver. I couldn't look! I used to be on set all the time for things, but it's a waste of time these days. On a well-run show like this, you've had all the discussions about the script already. You don't need any more. I'm notorious for getting very bored on set, and just wandering off. This is a bit more exciting, because it's an event. Peter Davison is back as the Doctor, actually looking, given that 25 years have passed, pretty bloody good."

Is writing *Doctor Who* hard work?

"Immensely hard. The good side is, if you put in the hours and the effort, the tears and the pain, the central idea is fundamentally so strong that it will work. It has always been, good or bad, incredibly imaginative. Even a bad story, you'll think, 'But that was really clever.' It's great fun. I love it."

How, then, would you sum up your philosophy on *Doctor Who*?

"Big stories, big pictures, big jokes, big scares. It's not as flexible a format as you might think, but the point of a television show is, to some degree, not to be too flexible. You're promising people what they're going to get. There's no point if a television programme is different every week."

What can you tell us about your Series Four two-parter?

"Um..."

Have you even started it yet?

"Shut up! [Laughs] Oh God, it'll be later than *Blink*, which was so phenomenally late. What can I tell you about the next one? There's an expression in it, 'Count the shadows.' There you go. Three words. Count. The. Shadows."

Steven, thank you.

"It's a pleasure. [Chuckles] A whole interview without actually being asked whether I'd want Russell's job! I think that's a first."

◀ swansong as the Fifth Doctor, *The Caves of Androzani*, considered to be one of the finest *Doctor Who* serials ever made. It can't have been pure coincidence that Graeme – the only director from twentieth-century *Doctor Who* to have been invited back to the show – is overseeing Peter's return?

"In a way, it *was*," insists Phil, "in that Graeme happened to be available, but obviously he was the first person we asked to do it. He'd seen Peter out, so it was nice for Graeme to see him back in again. He was as excited as we were, so he was always going to make the absolute most of it."

"I was really nervous," admits Graeme, when **DWM** corners him on the TARDIS set, "for two reasons: one, because it's for Children in Need, so it deserves to be good to get people to donate money, and secondly because I was meeting Peter again so many years since I said goodbye to him, having directed his last episode in the 1980s. Supposing he didn't want to meet me? It'd be awful. But he did. He was very happy. He's got much more gravitas now as an actor, although he was well on his way to being a big star back then. I don't think he didn't have confidence in those days, but he's a much more rounded, solid human being now. His Doctor here seems a little older, more experienced – he's been there, done that, seen it, got the t-shirt – but he's still, like David's Doctor, in love with the sense of adventure."

“Can we see the DVD?” requests David, and Non Eleri Hughes, who’s responsible for continuity, inserts the *Last of the Time Lords* disk into her laptop. It takes a while to load. “If this were a Mac,” points out David, “it’d be playing by now.”

“If it lets you,” chips in Peter.

“If it didn’t let you, it’d have a very good reason,” beams David, as the clip begins. “Ooh, hand in pocket,” he says, noting his position. “So I need to start with my hand in my pocket?”

“Or there will be whole internet debates,” chuckles Phil. “An otherwise flawless production ruined by the Doctor not having his hand in his pocket!”

“And when David asks, ‘Where are you now?’,” muses Peter, “I’m wondering, do I know where I’ve come from? Do I know whether I’ve left behind Tegan and –”

David interrupts. “Yes, is this post-Adric or not?”

“Oh God, we’re questioning the logic of the script now,” sniggers Peter. “We’re turning into Colin Baker! Sorry, Steven.”

Later, during a break in filming, **DWM** is asked whether we’d like the first ever, exclusive interview with Peter and David together. Our answer is, ‘Of course we bloody would!’

The three of us settle down for a chat opposite the TARDIS set, while slightly worried-looking people move lights about and glance nervously at their watches. Here is what David and Peter had to tell **DWM** about putting on weight, celery, and making it up as you go along...

Hello, Doctors. Did you feel at all proprietorial about sharing a TARDIS?

Peter Davison: “Clearly, David was very threatened.”

David Tennant: “[Laughs] Are we having both our names in the title sequence?”

Apparently, yes.

PD: “That’s brilliant.”

DT: “Superimposed on top of one another so there’s no arguing?”

PD: “My name could swing in and knock David’s off screen.”

DT: “[Explodes with laughter] Oh yes! No, I was thrilled that I was going to get to... you know, it’s always nice when the series kind of links up so that it all feels like part of the same story. And I watched Peter when I was... well, I won’t say how young!”

PD: “I was thrilled at the idea, really, because I remember – and I’m sure it’s true now – that very, very established actors would come into *Doctor Who*, and say that it’s the one time that they’d have credibility with their family. The thing I feel most happy about is that I’ve kind of regained credibility with my children, as you do working with David. My children were happy for me, very sweetly. ‘It’s very exciting, Daddy.’ Yeah, it is. It’s fantastic.”

Do your kids still watch you in *Doctor Who*, Peter?

PD: “They watch *Earthshock* from time to time. They rather like that one. And *Resurrection of the Daleks*, because I get to push a Dalek out of a window. I’ve watched every story that David’s done three or four times at least – not on my own, I stress – because of my children, and you don’t tire of them. They’re excellent. My only doubt about doing this was my kind of insecurity about whether it’ll live up to people’s expectations. You say, ‘Absolutely! What a fantastic idea!’ – and then little doubts creep in. ‘Oh, I *am* 25 years older.’ I’ve come across that before, because people watch my old episodes on UK Gold or DVD, and then they meet me in real life and kind of expect to see the person of 25 years ago. Their parents will say, ‘He’s the Doctor,’ and the children will look straight at me and go, ‘Where? I can’t ▶

▲ *Top: Are two heads better than one?*

▲ *Above: The first meeting between the two great men, on set for 2005’s* ***The Christmas Invasion.***

▼ *“What are you doing here?”*

“I’VE WATCHED ALL OF DAVID’S STORIES AT LEAST THREE OR FOUR TIMES. ER, NOT ON MY OWN!” Peter

◀ see him! Where are his blond highlights?' Also, there was a certain fear about getting into the costume..."

It's quite a snug fit.
PD: "Yes, thank you. My advice to David is, he shouldn't do his jacket button up! You'll come to regret it in years to come, David."
DT: "Yeah. I should be wearing it looser now so that I'll still be able to slip into it when I come back for *The 25 Doctors* in 2040. But maybe it just gives me something to aspire to as the years creep on."
PD: "I suppose it does, yes.
DT: "You never buttoned it up, though, did you?"
PD: "No, but thank God. Very probably you'll be absolutely fine. Unfortunately, I have spread a little bit."
DT: "Only a little, though."
PD: "Only a little. These trousers are from the exhibition. They've the ones that Colin Baker wore for the regeneration! They've got Colin's extra bit of material in the back."
DT: "[Laughs] You're grateful for that now, aren't you?"
PD: "Steven Moffat came round to my house, and we both tried on the jacket. He was very thrilled about it, but I'm sure he noticed then that I couldn't quite do it up, so he decided to put it in the script."
DT: "He is quite rude to you throughout this script, actually, isn't he?"
PD: "He is quite, yes. The glasses! Yes! I don't know if I told him that, but the glasses [the half-moon specs that the Fifth Doctor occasionally wore] were – well, it's obvious – just for effect, because I always thought it was a good acting thing, being able to take off your glasses and put them back on. But I didn't wear glasses in real life at the time, so I only kept it going for about three episodes before I just got completely confused about when I should wear them."

▲ *Above left and above: The Fifth Doctor is out of time...*

▼ *Doctor Five with his specs in Frontios.*

There's a line in the script about Peter having gone grey and put on weight...
DT: "Listen, there's a line in an episode next year where I'm told that I'm starting to look older! I've only been doing it three years! [Laughs] It's very brutal, isn't it? You have to not be too precious about these things."

You're 36 now, aren't you?
DT: "Middle-aged, yes. Thank you for pointing that out."
PD: "But not withstanding David's obvious good looks, we're not, generally speaking, brought in for our... you know, we're Time Lords, we're the Doctor, you don't have to be..."
DT: "Yeah, you don't have to be a catwalk model, thank the Lord."
PD: "[Pointing at the celery on his jacket] But this looks much better than the original. Close up, my one looked like a piece of embroidery."
DT: "Your celery wasn't real?!"
PD: "No, it was material."
DT: "I'm devastated."

Why do you think your Doctors work together so well?
DT: "Had you written that question before you saw us do it today? [Laughs] I suppose we are quite similar. Maybe we have a similar kind of energy as well."
PD: "There probably is a similar energy, yes. Although, I think that yours, David, is more controlled. Mine was out of desperation."
DT: "I think you're giving me the benefit of the doubt there!"
PD: "I was thinking, the only thing that I've got going over Tom Baker is I'm younger and can move faster, so that's really what I kind of played on. It was intimidating following Tom."

Doesn't it help, though, that other actors have played the Doctor before you? You can see what worked and what didn't...
PD: "To me, it was always... not a problem, but... it wasn't good or bad. You're not employed to be like them; you're employed to be different, really. You have to find your own Doctor, so you can't use things too plainly. I mean, I used things – or tried to – from Patrick Troughton, because he was my Doctor..."
DT: "I think I probably do use things from Tom and Peter, who were my two. You do, I think, almost unconsciously, because that's what you know that character to be, that's how you first received it, so that's how it's imprinted in your internal databank. It's inevitable that bits will come through – and then, of course, hopefully you add yourself to that mix."
PD: "I kind of fitted it together as I went along. [Laughs] I never used to sit and read the scripts all the way through. You kind of assimilated the scripts without ever reading them. We never had readthroughs like you do now. But still I used to understand more about it than most of the directors did, just through the rehearsal process, so I wasn't really confused about what I was doing."

Graeme Harper directed your final *Doctor Who* serial, Peter – and you, David, have worked with him on each of your three series. From the cast's point of view, how much difference does an amazing director make?
PD: "If you've got a bad director, you can put in as good a performance, but it won't look as good. Graeme came along after a series of competent but very much old-school directors, and he was like a breath of fresh air, a burst of almost irrepressible enthusiasm, which kind of took us all along with it. I remember him doing things that... well, I was used to doing things in a particular way. I was thinking, it won't work if you shoot it like that. And Graeme would go, 'Nah, guv, it'll look fantastic,' and of course it did."
DT: "That's the extraordinary thing about Graeme: his enthusiasm and his energy. I mean, he was a younger man 25 years ago, but I can't imagine that he could have been any more enthusiastic! It would be just about impossible to keep him in the room if he were bouncing about any more. That's why he's so brilliant to work with. He's indefatigable."
PD: "He does risk serious injury to himself in the course of directing, which is unusual, really. He risks getting run down by a camera! He's one of *Doctor Who*'s best directors."

Peter, you've also said flattering things about David before now...
DT: "Thank goodness for that."
PD: "Yes, that's a relief."

This interview would be rather awkward otherwise, wouldn't it? What is it, then, that you admire about each other's portrayals?
PD: "Well, I love the energy of it. It's the quality of acting. It reminds me of the Patrick Troughton take-over from William Hartnell, because it is very difficult when ▶

▲ *The Doctor Who team records a historic meeting of two Doctors for Time Crash.*

▲ *Peter Davison records his final story, The Caves of Androzani, with director Graeme Harper in 1984.*

> **"I SHOULD BE WEARING MY JACKET LOOSER, SO I CAN STILL GET BACK INTO IT FOR 'THE 25 DOCTORS'!" David**

TWO'S COMPANY...

THE THREE DOCTORS (1973)
DOCTOR COUNT: ★★★
Jon Pertwee and Patrick Troughton starred in a special 10th anniversary serial, but the scripts had to be amended to take into account the frailty and poor memory of William Hartnell. The actor completed his scenes separately, in one day, reading his lines from cue cards. "I think *The Three Doctors* works incredibly well," says Steven Moffat, "because actually Pertwee and Troughton are very, very funny. It's funny to be grand old Jon Pertwee impressing your mini-skirted wench, and then have to admit that you used to be him. It really is like your teenage self turning up."

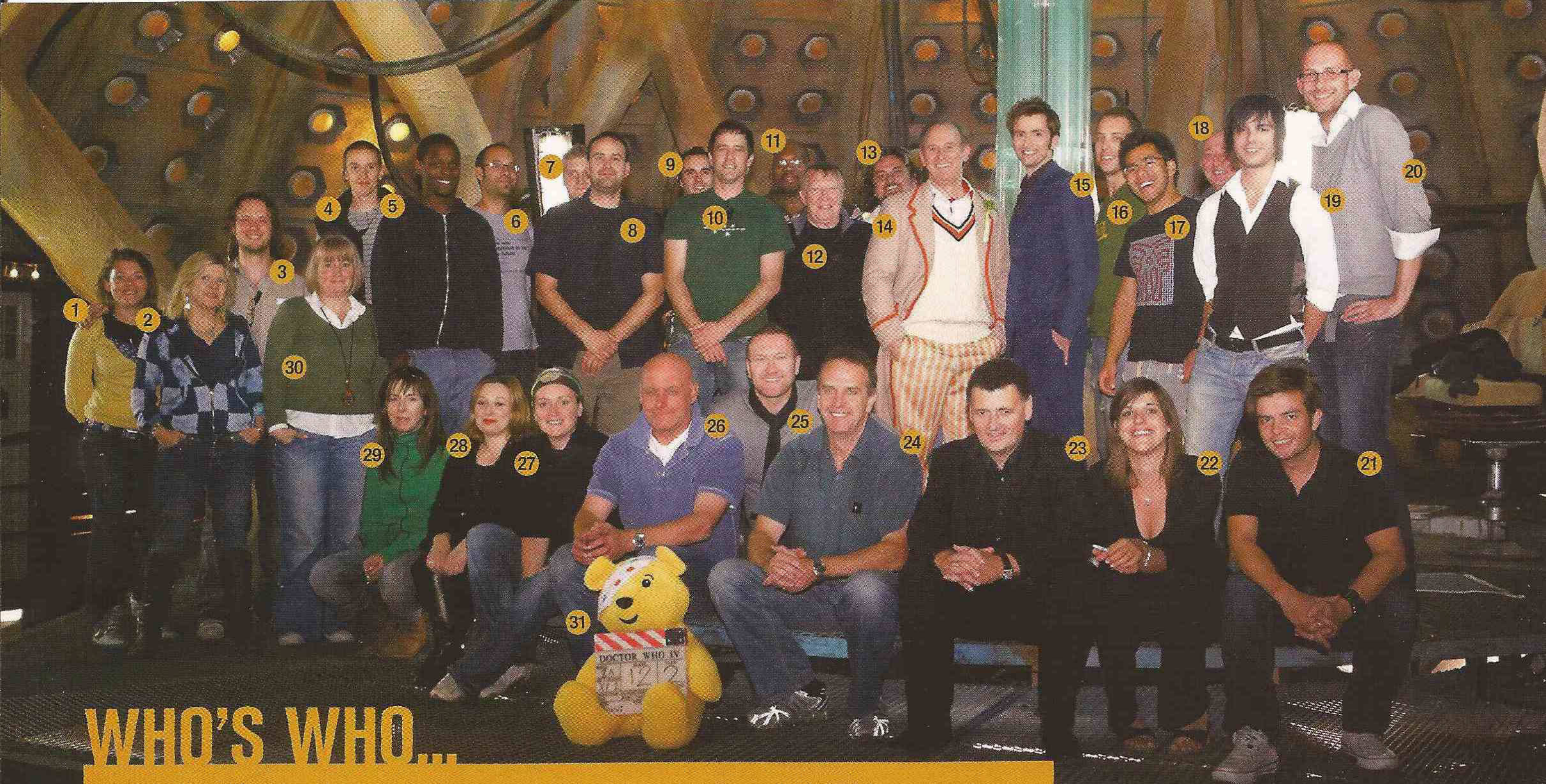
ARC OF INFINITY (1983)
DOCTOR COUNT: ★★
Not, strictly speaking, a multi-Doctor serial, but the only time that an actor has appeared in *Doctor Who* on the telly before being cast as the Doctor. In *Arc of Infinity*, future Sixth Doctor actor Colin Baker played Gallifreyan sentinel Commander Maxil opposite Peter Davison's Fifth Doctor. "I said, 'Oh, what a shame. I've always thought how nice it'd be to play Doctor Who, but I can't now having already appeared in the series,'" Baker recalled. "My agent said, 'Don't be stupid, Colin. Fat chance of that ever happening. Take the job.'"

THE FIVE DOCTORS (1983)
DOCTOR COUNT: ★★★★★
To celebrate the show's 20th anniversary, Patrick Troughton and Jon Pertwee joined then-current Doctor Peter Davison for a 90-minute episode, with Richard Hurndall, chosen for his passing similarity to the late William Hartnell, playing the First Doctor. After initial interest, Tom Baker withdrew from the project, so film sequences of the Fourth Doctor from aborted 1979 serial *Shada* were integrated into the storyline. Hartnell himself was represented by a clip from 1964's *The Dalek Invasion of Earth*, shown as a pre-credit sequence. Interestingly, Colin Baker was asked to reprise his role of Commander Maxil, but had to decline because of other work.

THE TWO DOCTORS (1985)
DOCTOR COUNT: ★★
Despite no anniversary of note to celebrate, the Sixth and Second Doctors teamed up to ward off the Sontarans in a serial filmed partly in Seville. "I admired Pat Troughton enormously," enthused Colin Baker. "He was my favourite Doctor. I considered him the governor, but he wasn't having any of that. He didn't strut his stuff. I mean, I got on very well with Pertwee, but I bet he'd have been more competitive. Pat didn't feel the need." Troughton himself said: "Colin is super, too. *The Two Doctors* is a beauty. The Sontarans I'd never met on screen before, and they're splendid."

POLICE PUBLIC CALL BOX

DIMENSIONS IN TIME (1993)
DOCTOR COUNT: ★★★★★
We're not including the disembodied heads of the first two Doctors in the 'Doctor Count' ("Pickled in time like gherkins in a jar!"), because they're tasteless, terribly shot, and fairly monstrous, much like *Dimensions in Time* itself. Forming part of the BBC's *Children in Need* celebrations over *Doctor Who*'s 30th anniversary weekend, all five surviving Doctors – Pertwee, Davison, McCoy, and the two Bakers – returned for this thankfully fleeting *Doctor Who/EastEnders* crossover, which raised a lot of money for a very good cause. But it's still a terrible piece of rubbish.



WHO'S WHO...

1 **Hannah Williams** *Confidential*
2 **Gillane Seaborne** *Confidential*
3 **Kevin Myers** Script Secretary
4 **James North** Art Department
5 **Neil Ducran** Camera Crew
6 **Arun Taylor** Camera Crew
7 **Tom Hartley** Camera Assistant
8 **Ant Hugill** Camera Crew
9 **Andy Newbery** Runner
10 **Dan Mumford** First Assistant Director
11 **Clive Johnson** Electrics
12 **Graeme Harper** Director
13 **Arwel Jones** Art Department
14 **Peter Davison** The Fifth Doctor
15 **David Tennant** The Tenth Doctor
16 **Benjamin Griffiths** Electrics
17 **Ramon Pyndiah** Camera Crew
18 **Ray Parker** Sound Recordist
19 **Benjamin Cook** Intrepid **DWM** reporter
20 **Matt Nicholls** Brand Executive
21 **Edward Russell** Senior Brand Executive
22 **Jennie Fava** Second Assistant Director
23 **Steven Moffat** Writer
24 **Rory Taylor** Director of Photography
25 **Phil Collinson** Producer
26 **John Robinson** Grip
27 **Morag Smith** Make Up
28 **Louise Page** Costume Designer
29 **Barbara Harrington** Costume Assistant
30 **Non Eleri Hughes** Script Supervisor
31 **Pudsey Bear** Children in Need rep

◀ you have a 'first' Doctor, which in effect, for lots of younger people, Chris Eccleston was, and then suddenly you have a new Doctor. That's not an easy thing to do, and yet, within one episode, David made the part his own. It's a hard thing to do. There were particular stories of mine where I just didn't... you know, I didn't quite know what I was doing at the beginning... It'd be interesting to go back and re-edit some of my episodes. I saw a re-edited *Star Wars* the other day. Some fan has re-edited *The Phantom Menace*, and they cut out all of [creator] George Lucas' boring bits, which I like the idea of, actually. The other thing, of course, is that the people who are writing for David's Doctor are successful in their own right. In my day, sometimes we got less-than-good writers. I used the term 'hack writers' once, but I don't mean it in a bad way; I mean BBC writers, staff writers, who'd come in and write one as if it were *Holby City* or *The Bill*. The standard is much higher these days. The show is a breeding ground for good writing. I think older *Doctor Who* has to be viewed... you know, it's of its time."

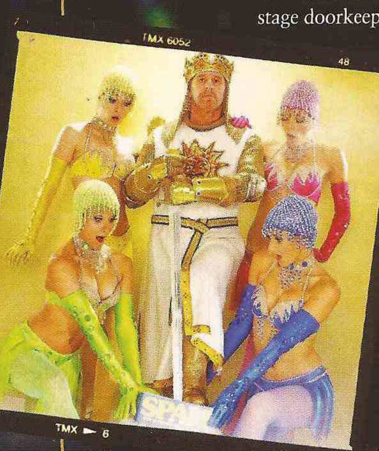
DT: "But it created fans who are working on the show today."

PD: "Yes, it created people who became writers later on, like Steven Moffat, Mark Gatiss, and Russell T Davies himself."

When you're playing the Doctor, are you conscious of your legacy?

DT: "Maybe I'm more aware of it because I've grown up with it, and I've grown up with it being a show that's part of popular culture. I don't know if it felt like that – if it felt like a national icon – 25 years ago in the way that it seems to be regarded now...?

PD: "The series itself seemed like a national icon, but what's hard to imagine now is that television was once two showings maybe, and that was it. You were lucky if you got a repeat, and then it was never seen again. There was no expectation of anyone ever owning a shelf of DVDs, because even videotape recorders weren't widely around. Part of the appeal of doing a film was that you knew it'd still be repeated on BBC Two in 25 years' time, but there was no longevity to television, I thought."



▲ *Peter in Spamalot.*

Now, of course, you're a West End star! Congratulations on *Spamalot*, Peter.

PD: "Have you seen it? It's worth going to see again even if you have."

DT: "When I went to see *Spamalot*, the stage doorkeeper got very excited."

PD: "[Laughs] He's a fan, I think. He's nice. He knows what I'm doing today. I don't know *how* he knows. I didn't tell him, but I left last night with my beard shaved off, and he said to me, 'Have a nice time down in Cardiff!' I couldn't believe it."

And next year, David, you're playing *Hamlet* with the RSC...

PD: "There's not much difference between *Hamlet* and *Spamalot*, really!"

Why do actors relish returning to the stage once they're established screen stars?

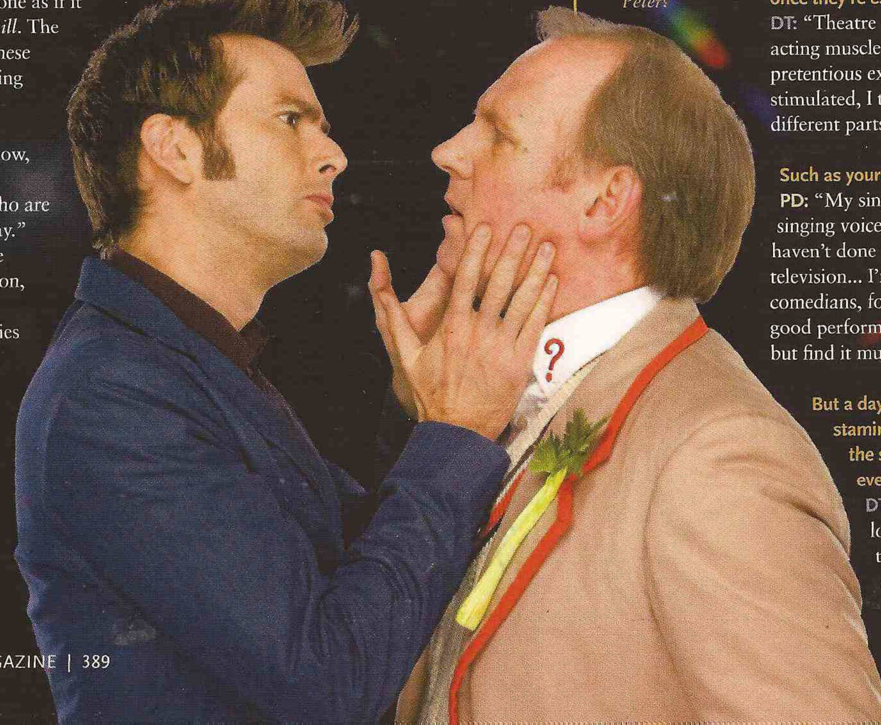
DT: "Theatre stretches slightly different acting muscles, for want of a less pretentious expression. It keeps you stimulated, I think. It keeps you using different parts of your creative self."

Such as your singing voice?

PD: "My singing voice, yes – kind of singing voice! A lot of people who haven't done theatre, but may have done television... I'm generalising, but a lot of comedians, for example, have done really good performances in drama on television, but find it much harder on stage."

But a day like today must take some stamina, too...? You've been recording the same scene over and over, from every conceivable angle!

DT: "A filming day is 12 hours long, whereas a night in the theatre is two or three hours, so they're just different qualities of energy. Filming is



▼ *"Can I kiss Peter?"*

"MY CHILDREN WERE HAPPY FOR ME. 'IT'S VERY EXCITING, DADDY!' IT'S FANTASTIC!" Peter

about hitting those points for short bursts of time, whereas an evening performance is about sustaining it solidly for three hours."

PD: "I don't feel any more or less exhausted doing *Spamalot* than I do when I'm filming for 10, 11, 12 hours. You're still knackered by the time you finish."

Do either of you tire of the *Doctor Who* association ever?

DT: "I'm still here, so it's my daily life right now. It's not a complaint; it's a great privilege, but it will be interesting to see whether, as one moves on and does other things, it'll become a chore or an honour. I don't know. Which is it, Peter?"

PD: "It's been absolutely fine. You just have to smile kindly when people shout, 'Hey, where's your TARDIS!'"

Do you suspect that people who do that are slightly idiotic?

PD: "They think that they're the first people who've ever said it."

DT: "People will say, '[adopts a Welsh accent] Where's your scarf, then?'"

PD: "Why in a Welsh accent?"

DT: "Well... no... I mean, they're not all Welsh! It's just because I spend most of my time in Cardiff. I'm sure they'd say the same in Scotland."

PD: "I used to stop and explain, 'I didn't wear a scarf, actually. I wore celery.'"

DT: "[Laughing] That's fantastic!"

PD: "But I can't be bothered anymore. Generally speaking, though, I haven't tired of the *Doctor Who* association. I've gone on to do other things. I've been lucky. It was very difficult for Tom: he did it for seven years, and he was at a point, when he left, when he just wanted nothing to do with it. He'd been so saturated in it. He came round a bit later on."

Famously, Peter, you were advised by Patrick Troughton to do three years in the role and then leave, which is what you did. David, you're coming up to three years. Is that the optimum tenure for a Doctor, do you think?

DT: "That's a very leading question! [Laughs] When I think back to *The Christmas Invasion*, it does feel like a lifetime ago – not in a bad way, but so much has happened, and so much has moved on and changed. It's been an action-packed three years so far."

PD: "I might well have done another year, except in those days we were very pushed on budgets and time, so you were faced with stories that were a little substandard. That was part of the frustration. It's a different world now. You can go off and do other things without feeling that *Doctor Who* is going to stick with you. That's the biggest fear. It's not exactly typecasting; it's people just not employing you because you were the Doctor."

DT: "I would agree with that reading of events, but I suppose time will tell. I'll probably need to look back objectively in days to come."

PD: "I don't think it will be a problem for you, David. It wasn't so much a problem for me, because I was, like you, kind of known before I did *Doctor Who*. As long as you're enjoying yourself, there's no reason to worry about when or when not to leave."

DT: "I'm still having a great time. In some ways, playing the Doctor will always feel like a novelty."

PD: "One gets used to it."

DT: "One does, I suppose. But I don't mean one gets blasé. Last year, I still felt a bit like the new boy, but now I'm positively an old hand, aren't I? [Chuckles] I'm not really a new boy now. It's funny how three years can change your perspective. It's an overused phrase in terms of film crews and stuff, but there's such a sense of family now, and so many people have been here for as long as I have, if not longer. Even people who are new just fall into the sort of bosom of it, which I'm really pleased about. It makes it a great thing to return to. It's nice when guests come in – like you, Peter, coming back to do this – and seem to get a sense of that, and kind of become part of that as well. It's a very happy place to be." ◆

▲ Peter Davison with a couple of oung Moffetts and a stray Moffat.

► Below right: the Fifth Doctor at the controls of the TARDIS back in 1984...

▼ 'Til we meet again...?

HOW TO DONATE...

Last year's BBC Children in Need appeal raised over £33 million, with every penny going directly to help disadvantaged youngsters in the UK. Your donations support organisations working with children who may have experienced mental, physical or sensory disabilities, behavioural or psychological disorders, are living in poverty or situations of deprivation, or suffering through distress, abuse or neglect. If you enjoyed David and Peter's TARDIS-side encounter (frankly, even if you didn't), please donate whatever you can to this year's appeal. Here's how...

BY DEBIT OR CREDIT CARD
Donations are accepted on most major cards. If you're in the UK, you can call the Children in Need donation line on 0845 733 2233. (Calls provided by BT will be charged at up to 4p per minute. A call set-up fee of 6p per call applies to calls from residential lines. Mobile and other providers' costs may vary.)

BY POST
Send a cheque, postal order, or CAF voucher made payable to 'BBC Children in Need Appeal' to: BBC Children in Need Appeal, PO Box 1000, London W12 7WJ. Please do not send cash by post.

AT ANY BANK OR BUILDING SOCIETY
Use the BBC Children in Need Appeal paying-in slip available from the branch. Most banks will accept your donations for a month or two after appeal night, and HSBC will accept it all year round.

HSBC Bank, 60 Fenchurch Street, London ECM 4BA
Sort code: 40-05-30
Account name: BBC Children in Need Appeal
Account number: 51535293

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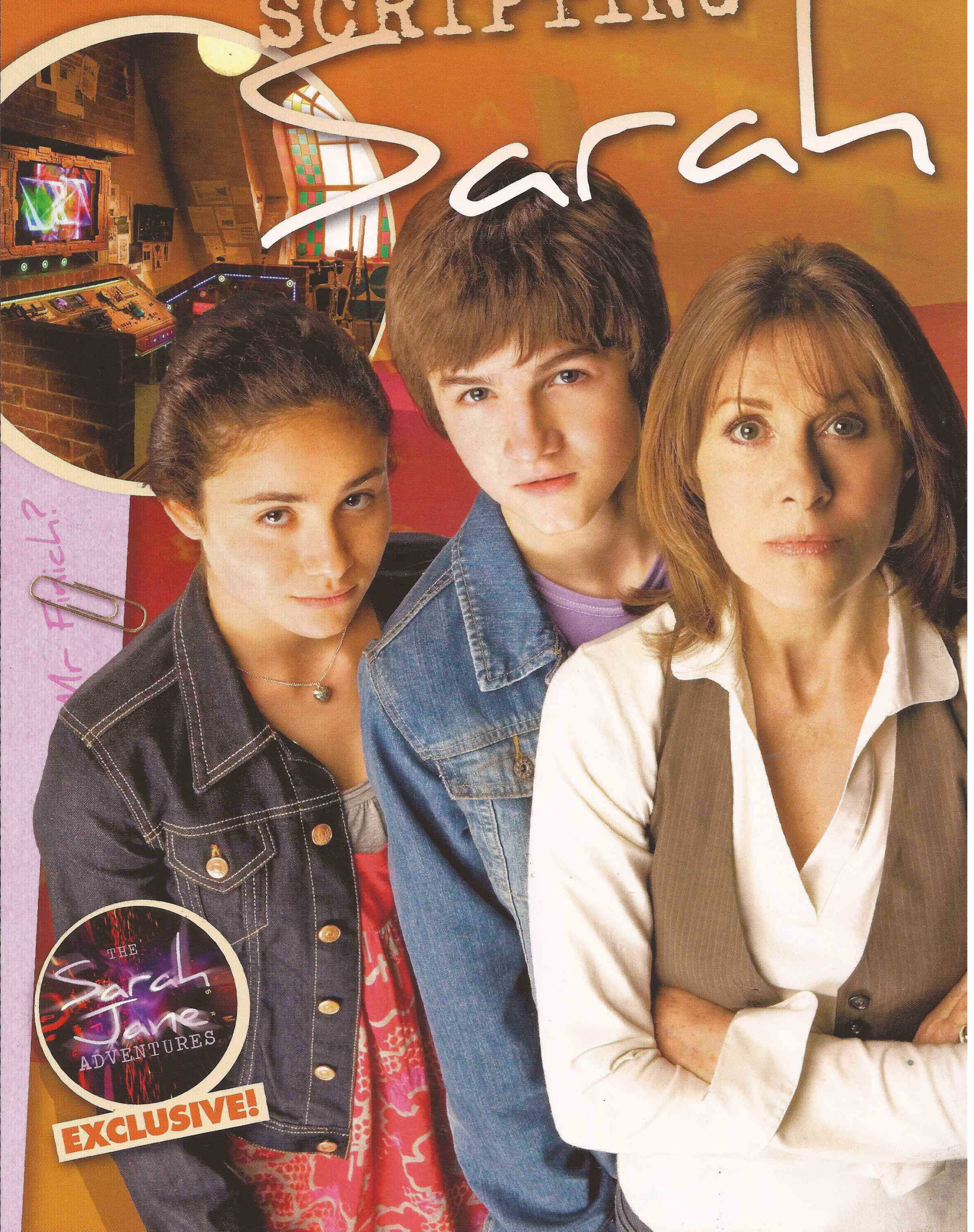
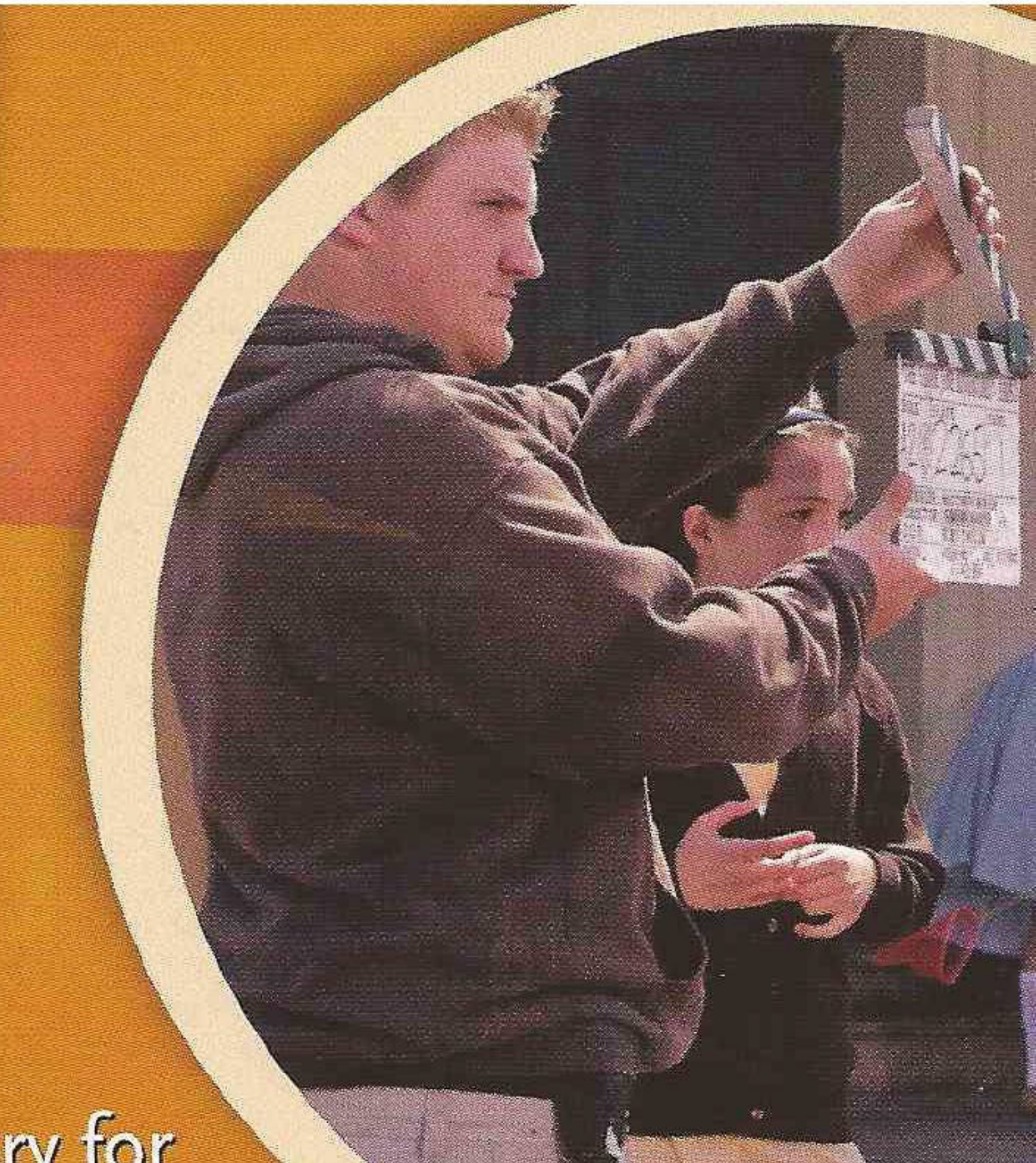
Overseas readers can donate instantly using your PayPal account. Donations can be sent to *paypalpudsey@bbc.co.uk*

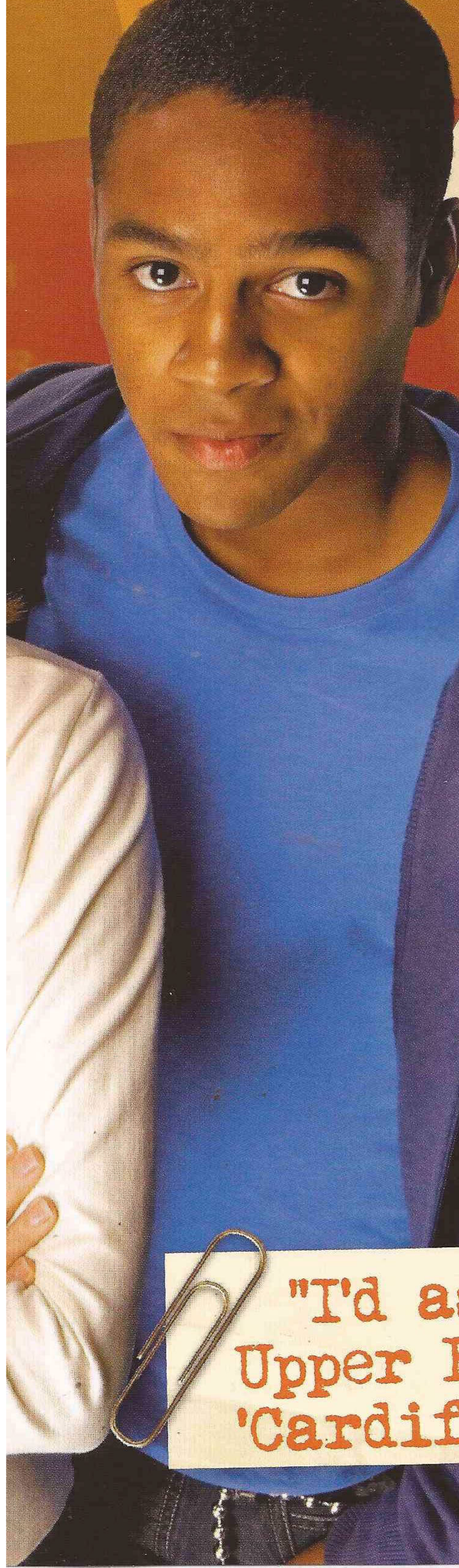
Visit *www.paypal.co.uk/pudsey* for more information.

SCRIPTING Sarah Jane!

What does it take to write a story for *The Sarah Jane Adventures*? **David Bailey** asked the three writers of the hit CBBC series...


Mr Finch?
THE Sarah Jane ADVENTURES
EXCLUSIVE!





"The magic of television." That's how Gareth Roberts, writer of two of the stories in the first series of *The Sarah Jane Adventures*, describes the optical illusion used to keep all the series' child actors on screen for so much of the time. "Honestly," he says, "at the end of Part One of *Revenge of the Slitheen*, there are bits where Maria, Luke and Clyde are splitting up and coming back in all manner of different directions – and that's purely because Yasmin Paige and Thomas Knight were constantly off doing their schoolwork!"

Tut. The youth of today!

But this was just one of the challenges facing the three writers of *The Sarah Jane Adventures*, as they settled into their job of writing one of the biggest children's TV shows to launch in years. With a well-received one-off Special behind them (*Invasion of the Bane*, broadcast at New Year on BBC One), it was their job to turn that groundwork into an ongoing series of adventures for Sarah Jane (Elisabeth Sladen), Maria Jackson (Yasmin Paige), Luke (Thomas Knight) and new boy Clyde Langer (Daniel Anthony). **DWM** gathered together Gareth Roberts, Phil Ford and Phil Gladwin to chat about the challenges of writing a very different kind of children's show.

Elisabeth Sladen's return to *Doctor Who* in 2006's *School Reunion* had been warmly received, so you might assume it was in response to that reaction that Russell T Davies and Julie Gardner decided to establish *The Sarah Jane Adventures*.

But Phil Ford reveals that the new series was being considered for some time before *School Reunion* was broadcast...

"I went to the preview showing of *The Parting of the Ways* at the BAFTA centre in London, where I bumped into Russell T Davies," he recalls. "Russell knew that I'd done *Gerry Anderson's New Captain Scarlet* [Ford had written 23 of the 27 episodes made], which he loved, and basically I chatted with Russell there and met Julie Gardner, too. Then, some weeks later, I got a call from Julie saying that there was something new coming up that perhaps I'd be interested in writing for, but she wasn't saying exactly what it was other than the fact that it was *Doctor Who*-related. Obviously I was interested. It was just then a case of waiting some months then before she came back to me and said, 'It's going to be *The Sarah Jane Adventures*.' As Sarah Jane was my *Doctor Who* companion, I was quite up for it!"

Having decided to launch the series with a one-off Special to be shown over the Christmas holidays, the production team now had to find a writer. Gareth Roberts, who was working on his *Doctor Who* episode *The Shakespeare Code* at the time, remembers how, when he was asked to write it, the existence of the series came as a surprise...

"I was meeting Julie and [*Doctor Who* script editor] Simon Winstone in Soho for a script catch-up on *The Shakespeare Code*," he says, "just as it was about to go into production, and Julie sprang it on me then, which was rather fabulous. I think, in **DWM**'s *Production Notes*, Russell had said, 'Oh, there might be a third Upper Boat show!' But I assumed it would be a more normal programme that was nothing to do with *Doctor Who* – I thought they were going to do a cop show or *Cardiff Hospital* or something." ▶

"I'd assumed that the third Upper Boat show would be 'Cardiff Hospital' or something!"

the Archetype

Trickster?

◀ As it turned out, Roberts' *Invasion of the Bane*, a one-off Special to kick off the series which he co-wrote with Davies, would hit TV screens some months before *The Shakespeare Code* – despite being written later. The writer found himself dealing with a very speedy turnaround on the new commission. "It was incredibly quick, which is a good thing, actually. If I get a really long deadline, I'm less focused – and Russell twigged that. With my script for Series Four of *Doctor Who*, he'd occasionally say, 'Oh, I think we'll have that at the end of the week.' And that's good for me.

"I like being a writer," he continues. "I like the preparation, I like the storylining, I like the meals, I like the meetings, I like going to screenings, I like having people round my house to watch the shows, I like the money… But the actual physical process of doing it always feels like getting blood out of a stone. It's like childbirth, or fascism: you forget, then you start it up all over again."

Perhaps even more so than the other writers, Phil Gladwin was hit by a 'surprise commission': "Matthew Bouch [producer on the first full series] rang me out of the blue, and said, 'We're doing a new series, would you like to have a go?'," he explains. "I just said, 'Absolutely!' We had a meeting in London, and we talked through a very early idea for a story there and then. And we took it from there."

Regular readers of **DWM** will know that Russell T Davies will provide *Doctor Who* writers with a very rough idea of what he wants their episodes to be about – it's sometimes referred to as a 'shopping list'. The writers on *The Sarah Jane Adventures*, however, were given totally free reign to come up with their own ideas, which caused its own problems.

"I pitched another story first," says Phil Ford. "It touched on Ancient Egypt, and maybe harked back a little to [1975 *Doctor Who* story] *Pyramids of Mars* – but Russell said he had plans to do something in some way Egyptian for the next series of *Doctor Who*. When you have three shows – *Doctor Who*, *Torchwood* and *The Sarah Jane Adventures* – that are part of the same family, finding a story that doesn't tread on the toes of something in production, or something that's already happened, in another show can be so tricky."

After a rethink, Ford came back for the idea for *Eye of the Gorgon*, the first of his two stories this series. "For a long time, I'd wanted to do something about the Gorgon – apart from anything else, it seems like one of those great mythological creatures that hasn't been touched in fiction for such a long time. And this seemed like a great opportunity to do something about it."

Roberts is a fan of Davies' 'shopping list' approach. "It's like that game when someone just hands you three objects and you have to put them into a story – really good fun," he says. And in fact, of all the writers, Roberts was the only one to face a list of elements he had to include in his script: "All I knew for the first one was that Clyde was coming in, and the Slitheen were back. That's all I had, and everything else was mine. So I decided on the school setting – it seemed very natural, exactly the thing that should happen next. And for my second story, all I knew was that we were to have a 'Lis-light' story, and the Graske was going to be in it."

Whatever Happened to Sarah Jane? was originally intended to ease the burden on Elisabeth Sladen as the star of the show, in a similar fashion to the *Doctor Who* episodes *Love & Monsters* and *Blink*, in which the Doctor and his companions are often nowhere to be seen. "It was intended to give Lis a break," Roberts explains. "As it worked out, the way the blocks ended up being shot, she didn't get a break at all! Yasmin and Tom get lots of breaks anyway, by law. But Daniel Anthony is 20, so we can work him into the very ground!"

So, given the guidelines from Davies, did Roberts find it tough coming up with a story? "I immediately knew what I was going to write for that slot," says Gareth. "I'd had the kind of idea bubbling away for years, and I just thought, 'Right. This is it.'

"Looking back on my best work," he continues, "the situations that I find really dramatic and interesting are when somebody gets left behind. I love the idea, that really fires up my writing. And so my second story is about Sarah's best friend, who died when she was 13. It's strange, because there are a lot of scenes with just adults in them. When I was a kid – and I don't know about you or anyone else in the world – I was fascinated by the idea of growing older, and what it was going to be like. I used to look at my hand and think, 'This is the same hand I'll always have. This hand will be 39 years old one day.' It's like that Kate Bush song, *Jig of Life*, when the dying young girl sees the old woman coming back down the road, and she knows the old woman is her, and the old woman says, 'Don't you dare die!' All that kind of thing, I just love. All those scenes with Andrea and Sarah revolve around what happened when they were kids. Obviously, middle-aged ladies talking about middle-aged ladies' problems is not going to interest children, but I think kids will be fascinated by the idea that the things you do now may have a consequence many years down the line. I love that kind of television: slightly spooky, slightly weird." ▶

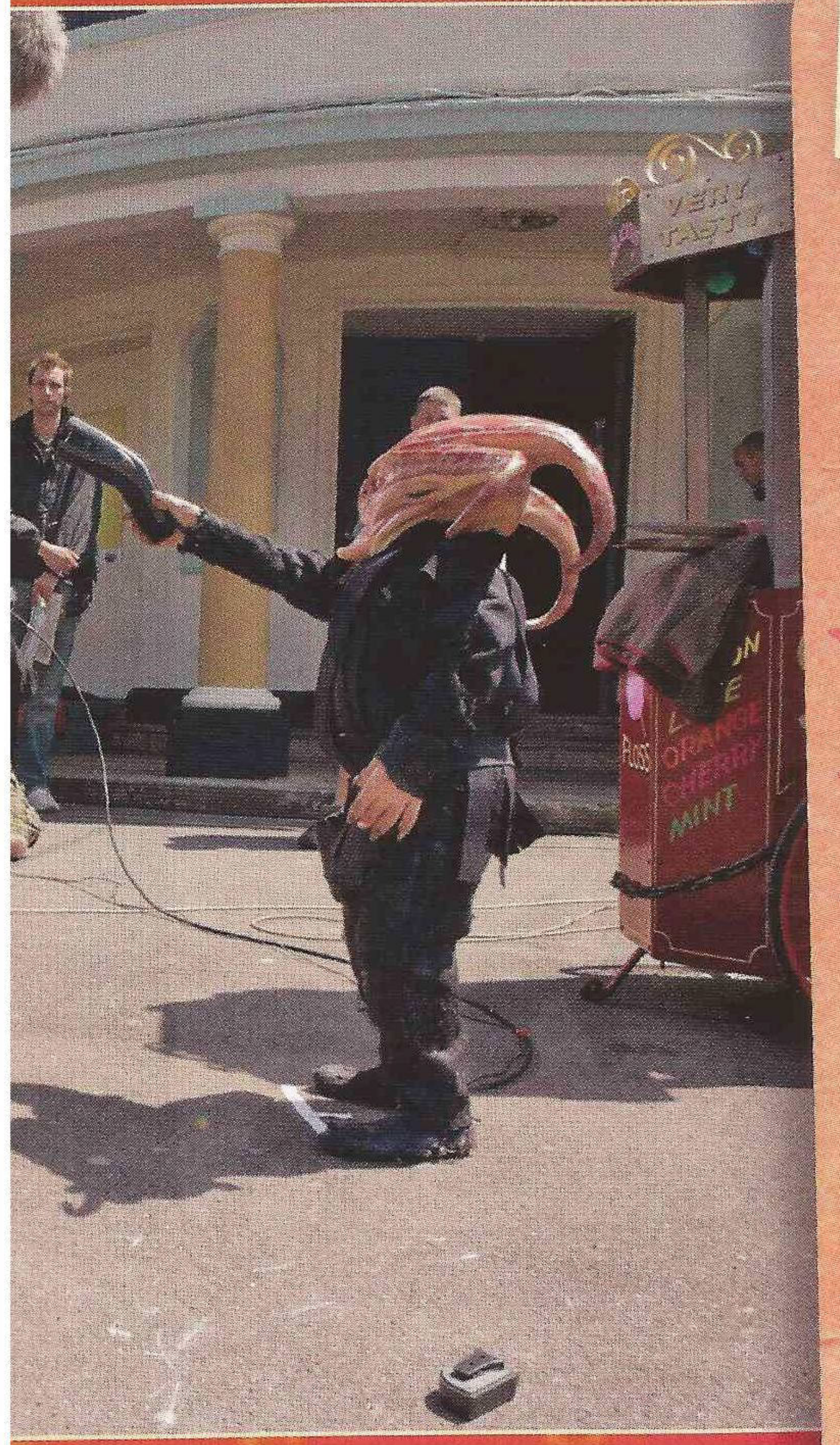
▲ *Top left: Maria and Luke aboard Kudlak's ship.*

▲ *Top and left: The Graske is back to cause chaos...*

▲ *Above: Chrissie (Juliet Cowan).*

◀ *Jessica Ashworth and Francesca Miller as the young Sarah Jane and Andrea.*

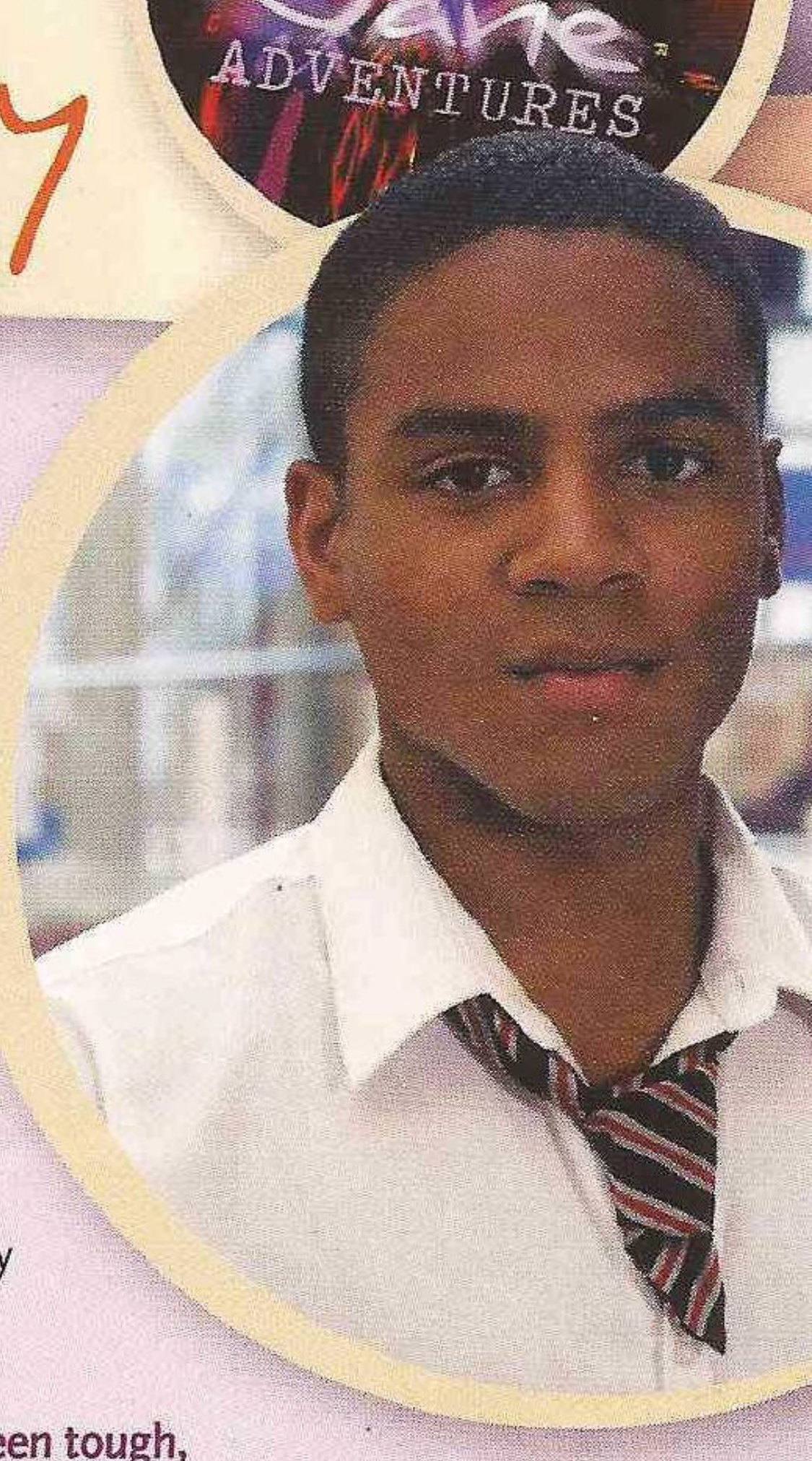
▼ *Sarah Jane Smith, journalist.*



Daniel Anthony

CLYDE LANGER

Clyde Langer



Daniel Anthony – the sarky, mischievous Clyde Langer – joined *The Sarah Jane Adventures* later than everyone else, having come to the series from an impressive background in TV, radio and West End stage musicals. But, as the busy actor explains, it wasn't long before he settled down to life in Sarah's corner of the *Doctor Who* universe, despite being quite a few years older than his 'school friends'…

Is it weird being 20, but playing someone who's still at school?
I've always played younger roles. It's just something I've got used to – but I'm a big kid anyway, which makes it easier!

As a 'big kid', then, you must be the perfect target audience for *The Sarah Jane Adventures*...
I guess it kind of appeals to all ages, really. I mean, I probably would have watched something like it when I was younger, cos I used to get in from school and watch TV while I was doing my homework.

Have you been keeping up with *Doctor Who* since its return in 2005?
To be honest, I didn't watch it at all. I still don't! I was a bit worried about my audition: I thought I'd get asked all these questions about the series, and I know nothing about it. It would probably be a good idea if I started watching it, actually...

> "I immediately knew what I was going to write. The idea had been bubbling away for years..."

We can't argue with that! You've got a very impressive CV – you must have been acting since you were very young...
Since I was six years old. I used to be really shy, and I wasn't really able to talk to anyone – I'd find it really difficult. My mum's best friend's daughter went to this drama class, so mum sent me along, just to bring me out of myself, really. I really enjoyed it: I liked the fact that people would believe I was someone else when I wasn't! So, I kept going to this class, and we'd kind of put on shows and stuff. The agent I'm with now, she was part of that – she used to come along and sign kids up. I started properly going to auditions when I was about 10, and that's when it all started, really...

What was your first major role?
The first big job I got was probably *Oliver!* at the London Palladium, as part of Fagin's gang.

And that led to playing the young Simba in the Disney musical *The Lion King*, at the Lyceum Theatre in London...
I did that when I was about 11. I'd just started secondary school, so it was kind of hard to balance the two at the same time. But it was fun – that would have to be my favourite theatre job, because I was there from the beginning. Everyone was working on it together from the start, so I really enjoyed that.

That must have been tough, though, doing all those performances on top of trying to do school work...
Basically, for *The Lion King*, there were three Simbas, and they'd rotate us. I had a tutor when we were rehearsing, so I'd have my tutoring during the day. You'd have to do a certain number of hours of that, and then you'd have the rest of the day to do your rehearsing. Obviously, you're not in school, but you're still getting the kind of education you need at that time.

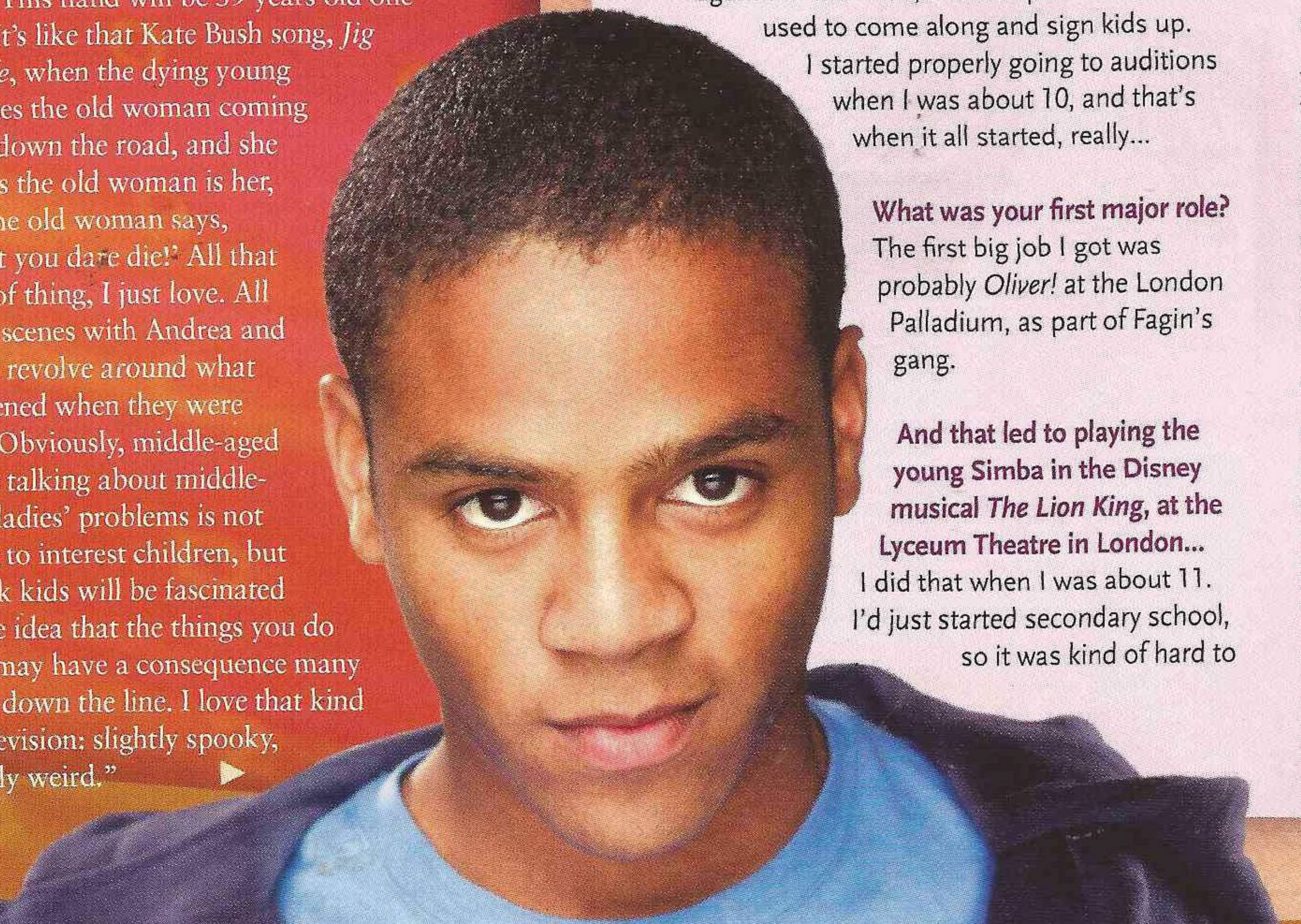
So, you know precisely what Yasmin and Tom were going through on *Sarah Jane*...
Yeah. They'd have to come in a little bit earlier and do some tutoring, and then go on to set. And when they weren't on set, they'd be studying. Obviously, they didn't enjoy it – I don't think anyone would, but it had to be done. It's pretty tiring, but at the end of the day, it's just something you've got to get on with.

You came late to the party, having not appeared in the New Year Special, *Invasion of the Bane*. Was that weird?
I knew that they'd have their little family already, all the cast and all the crew, and I thought it would be kind of difficult to settle in amongst everyone. But within about a week of me being there, I felt a part of the family already. It was pretty cool: everyone gelled really quickly, we had a laugh, but we still got the job done. I loved every single minute of it. They even got me my own flat down in Cardiff, and I could do what the hell I wanted, which is always a bonus!

And how did you find working with Elisabeth?
She always wants to make sure you're OK, and she's always looking out for you. If you need any help with any of your scenes, she'll be very happy to go through it with you. She's just wicked, and it would be great to see her again if we did another series.

You're obviously keen to stick with a career in acting, then...
I don't really have anything else to fall back on, to be honest with you!

So much for all that tutoring...
Well, I love acting – I always have, and I always will. Since the age of nine, I realised it was something I wanted to do for the rest of my life. I don't care how long it takes, but I'm hoping to make it soon. We'll just see how it goes!



▲ *Sarah Jane – a woman with a mission...*

◀ *Luke (Thomas Knight) is in big trouble in this scene from* **The Lost Boy**.

◀ *Warriors of Kudlak* had a slightly more tortuous route to the screen. "It was a fascinating experience, really," the episode's writer Phil Gladwin says. "On one hand, I was very free to do what I wanted; on the other hand, Russell said no a lot!," he laughs. "*Warriors of Kudlak* went through so many iterations, so many possibilities – but all the time Russell was just saying, 'Um, no, yes, yes, try that, more of that...' The story always had a spaceship in space, it always had a kind of figure like Kudlak at the heart of it, who was always taking people. It had a zoo at one point – it had space llamas at one point! It had all sorts of stuff. So I was totally free, but at the same time, Russell absolutely knew what he wanted and wouldn't stop til he got it."

The writing of Gladwin's script was further complicated by some behind-the-scenes drama. "Russell was ill for about three or four weeks and wasn't really able to read stuff," he explains. "The script editors and I got quite a long way down the line with a treatment that we thought was going to make it. But when Russell got back on the scene, he said, 'That's not what I want, it's not the right sort of show.' Then we had a meeting over in Swansea, probably a year ago now, and I pitched three new ideas at that meeting, and to one of those ideas, he said, 'That's the one!' So, there was quite a lot of work to even get to the first story idea, really.

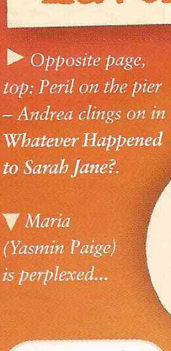
"There are two ways of working," he continues. "You can work at storyline level, and make the changes there, or you can work at script level. Russell's one of the guys who likes to work at script level. Spring and early summer were spent rewriting script after script. It was a heck of a process, actually, but it's also brilliant, because at the end, you look a what you've got and think, 'Well, that's terrific!'

"The year before writing *Warriors of Kudlak*," he continues, "I spent a year writing for Lynda la Plante [for the ITV1 drama *Trial and Retribution XIII: Curriculum Vitae*], and I spent about ten months on two 90-minute episodes, rewriting and rewriting and rewriting. Again, I think the end product was absolutely fantastic, and I'm much happier with that and *Warriors of Kudlak* than I have been with a lot of the other stuff I've done, because I think the work that goes into it does justify itself in the end."

> "It's a good family adventure yarn. It's a tradition which we haven't seen for many years..."

▶ *Opposite page, top: Peril on the pier – Andrea clings on in* **Whatever Happened to Sarah Jane?**.

▼ *Maria (Yasmin Paige) is perplexed...*



Of the three *Sarah Jane* writers, Gareth Roberts was the only one to have had any first-hand experience of the *Doctor Who* world. But this new series was designed as an out-and-out kids' show, rather than the family-targeted drama of *Doctor Who*. Did that have any affect on his approach? "To be honest, it didn't really. I just think you can't do absolute screaming terror – and you're never going to really get that in *Doctor Who* itself nowadays, anyway. I mean, Mr Oak and Mr Quill coming in and gassing that woman [in 1968's *Fury from the Deep*], the way that 60s companions freak out in terror in general... something as deeply disturbing as that we'd never do in *Doctor Who* for the simple reason that today we are culturally sensitive to different things. I'm sure it wasn't so disturbing for viewers back then, they were just off the ration! For *Revenge of the Slitheen*, we did take a conscious decision to slip in the things that had already been established about the Slitheen skinning their victims, for example, but we weren't going to dwell on it."

And Roberts was careful to never overstep the mark. "At the end of *Revenge of the Slitheen*, Sarah says something to Luke like, 'It was nearly the end of you.' You need to soften language like 'dead', 'dying' or 'death', because those words are quite terrifying to children. But then again, my second story is all about death, so I think you can do it but in context."

Whatever Happened to Sarah Jane? is perhaps surprisingly 'adult' for a CBBC show, but Phil Ford, for one, is glad that the series offers a platform for such stories. "I don't think a kids' show has ever quite been so ambitious," before, "I think that *Whatever Happened to Sarah Jane?* is such an imaginative, challenging story."

Ford reckons that *The Sarah Jane Adventures* was a different kind of kids' show from day one. "I think that the *Invasion of the Bane* surprised a lot of people," he says. "It wasn't simply a kids' show, it was – in the grand tradition of *Doctor Who* – a good, family adventure yarn. That's a tradition which we haven't seen for many years in this country.

I remember the shows I watched as a kid, and that kind of show hasn't been around for a long time – and I'm not simply talking about sci-fi shows, I'm talking about adventure shows for kids. *Invasion of the Bane* really was a return to that. It attracted not only kids, but parents who were fans of *Doctor Who* – and also I think it attracted people who remembered that kind of programming, and welcomed it back."

The series has dealt with the kind of issues you'd expect in an 'adult' drama almost from the start: *Eye of the Gorgon*, for example, featured a major character with Alzheimer's disease, and then there were the difficulties faced by Maria as the 'piggy in the middle' between her divorced parents. "All good fantasy must, at some level, be rooted in the common human experience," says Ford. "We have to believe in the characters in order to believe in the fantasy. Good fantasy, good science-fiction, good horror – it always, I think, has to be grounded almost in the mundane. Which is why, in *The Sarah Jane Adventures*, Maria's family situation is so important. She's living with her dad, her mum's gone off with her boyfriend Ivan – we never really go into the background of the breakdown of the marriage, though in some ways it's not important. The point is, she's living with her dad and her mum's elsewhere, and that, I'm sure, is a situation that a lot of kids watching *The Sarah Jane Adventures* are familiar with. Even if it's not their own home life, they'll have friends who live that kind of life. And it's interesting that you sometimes get the feeling that it's that situation with her mum and dad that Maria finds harder to grasp than the fantastic reality of these aliens coming to Earth."

Roberts' script for *Revenge of the Slitheen* featured a complex moral quandary at its climax: should Sarah kill the – undeniably evil – Slitheen child, even though its father was begging her to spare him? "I don't like anything being presented to me on a plate when I'm watching television," says Roberts, "because I just think, 'Oh, sod off – who cares about your opinion?' I'd rather see the variety of viewpoints in drama, as it is in life. If I'd been in that situation, I would have been really conflicted, so I tried to reflect that. The other thing about it is Clyde's attitude – the ruthlessness of the very young. The look on Sarah's face when he says 'what was the big dilemma?' – I think she's just disagreeing with his gung-ho manner there, but I could be wrong. The ambiguity is the interesting thing for me. ▸

THE
Sarah Jane
ADVENTURES

Thomas Knight

LUKE SMITH

Thomas Knight, who plays *SJA*'s made-up boy Luke, comes from a whole brood of actors: he and his older brother and sister (Yohanna and David) and his younger siblings (Emily and Matthew) have acted in everything from *Macbeth* and *Chitty Chitty Bang Bang* on stage, to TV ads, short films, and corporate videos! Thomas himself has already, at the age of 14, racked up work on TV shows such as *Casualty*, *The Bill* and *Doctors*, and stage work with the Royal Shakespeare Company. He took some time out after school (he said he wasn't doing anything important – we're guessing it involved an Xbox) to chat on the phone to **DWM** about his family and work...

We all know actors are a temperamental lot. Is there much sibling rivalry at home?

I'd like to think there isn't, but I think, you know... Someone gets a job and if it's a good job, the others might get a little bit jealous. But we still support each other.

Have you worked with your brothers and sisters?

I did an advert with my brother David a little while ago, and I've done some things with my little sister as well.

So, is it just a matter of time before they turn up in *The Sarah Jane Adventures*?

Well, my family did come along up to Wales at one point, and they were extras, which was good fun.

Do you think it's fun, too?

Oh, yeah, it's amazing!

The world is full of *Doctor Who* fans, ready to scrutinise your every move. Did you know what you were letting yourself in for when you started?

I knew the series was a *Doctor Who* spin-off, but I didn't actually know how popular Elisabeth Sladen was. When I found out, and all these fan sites started popping up on the internet and... Well, it's a lot bigger than I thought it would be. It's a bit daunting!

And is Elisabeth daunting, too?

Oh, she's lovely. It's like every day, she's got a smile on her face. When we're on set together, it's very much like what you see on screen: you know, we hug, and we're good friends.

Has any of Elisabeth's fame rubbed off on you?

Yeah, and it's quite weird to get noticed. When I'd done *The Bill* and stuff like that, I could walk down and pick my little brother up from school, and no one would notice. But now, little kids are waving at me, and some of them tell their mums, "That's the boy from TV!" It's a bit of a weird feeling – I don't know whether to feel shy or proud...

Have any of these kids asked you for an autograph?

A few of them, actually – but just some kids I know. Mainly, they just wave and smile at me.

So, as we're getting close to the end of the series, what's in store for little Luke?

I don't know what I can say without spoiling it!

Why don't we help? What about *Whatever Happened to Sarah Jane*?

I'm not in that so much.

Oh. *The Lost Boy*?

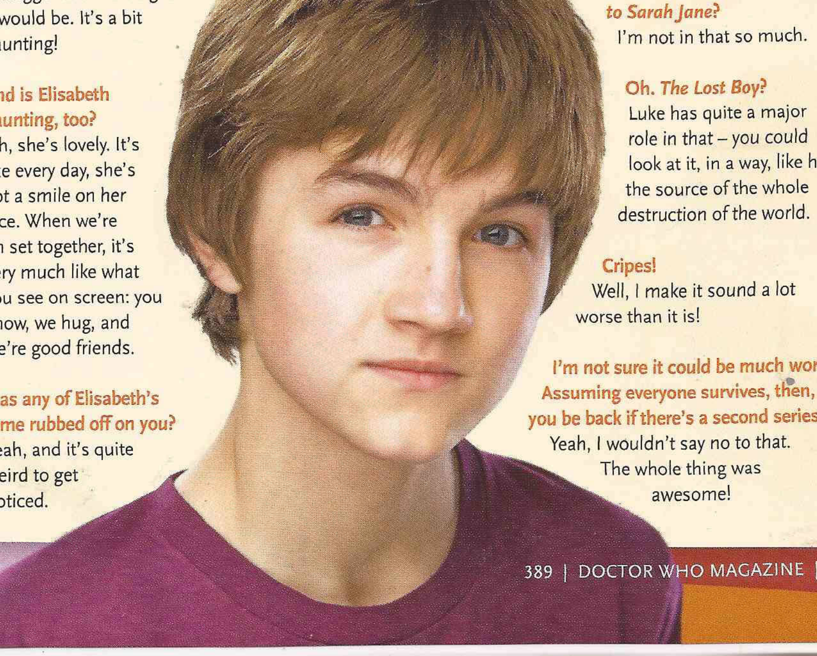
Luke has quite a major role in that – you could look at it, in a way, like he's the source of the whole destruction of the world.

Cripes!

Well, I make it sound a lot worse than it is!

I'm not sure it could be much worse! Assuming everyone survives, then, will you be back if there's a second series?

Yeah, I wouldn't say no to that. The whole thing was awesome!



"That's one reason I've always loved Russell's stuff," he adds. "In [2003's ITV1 drama] *The Second Coming*, people pointed at that speech by Christopher Eccleston's character, where he's saying humanity isn't ready for technology, and quoted that as if what he was saying was a good thing. Whereas the whole point of it, in my interpretation, was to warn *against* the power of the beautifully convincing sermon, and that he was a tit! He should be got rid of and was holding humanity back."

"*The Sarah Jane Adventures* has got a bit of ambition," adds Phil Gladwin. "I long for more ambitious television in Britain. I think a lot of people do."

> "The industry has realised that there's a great appetite for this kind of TV...."

Ford couldn't agree more: "When I started writing ten years ago, I came into TV to write stuff like this," he says. "It's only in the last couple of years that the British television industry has woken up to the fact that there is a great appetite out there for this kind of TV. I don't know why it's taken so long!"

Indeed, the ratings for the first few episodes for *The Sarah Jane Adventures* have been impressive – adding yet another success to the Upper Boat stable. The BBC must be chuffed once again that Russell and his team of writers are responsible for another hit. "Gosh, yeah," Ford laughs. "At readthoughs or Tone Meetings, you have people from all over the BBC coming along, and it's so clear that people are 100% behind the show. It already has the advantage of the success of *Doctor Who* and *Torchwood* behind it, so people are sure of the fact that Russell can pull off a show like this. But it's also clear that people are very thrilled with the quality of the writing, the actors, the whole production. They've always seemed very confident that they have a hit on their hands, and it looks like they've been proved correct."

But what about closer to home? Phil Gladwin is the only one of the writers with children, and although his 11-year-old daughter is "very into *Doctor Who*... she absolutely loves it!", her reaction to *The Sarah Jane Adventures* has been somewhat cooler. "Hopefully when she sees *Warriors of Kudlak*, she'll know the right thing to say. But, well, children just don't respect you like they should!" he laughs.

Given the series' success so far, then, it looks like a second series could be in the offing. If that happens, Phil Ford will be banging down the doors to get on board. "Oh, absolutely, I loved doing it," he says. "As a writer, you're very rarely 100% happy with what ends up on screen – there are always compromises that have to be made – but I have to say, the first time I saw *Eye of the Gorgon*, I couldn't believe it. Everything was exactly the way that I'd intended it to be. The performances were fantastic, from everybody, and I was so proud of it. That continues through *The Lost Boy*, as well. Too right I'll be back to do more!"

"I love the series," Roberts adds. "I'm very, very proud of it, and I was just so pleased when I read the scripts by Phil Ford and Phil Gladwin, too. I think it should run for ever and ever and ever!" DWM

The Sarah Jane Adventures continue Mondays, BBC One 5.00pm and CBBC 5.30pm.

▲ *Top: Nicked!*

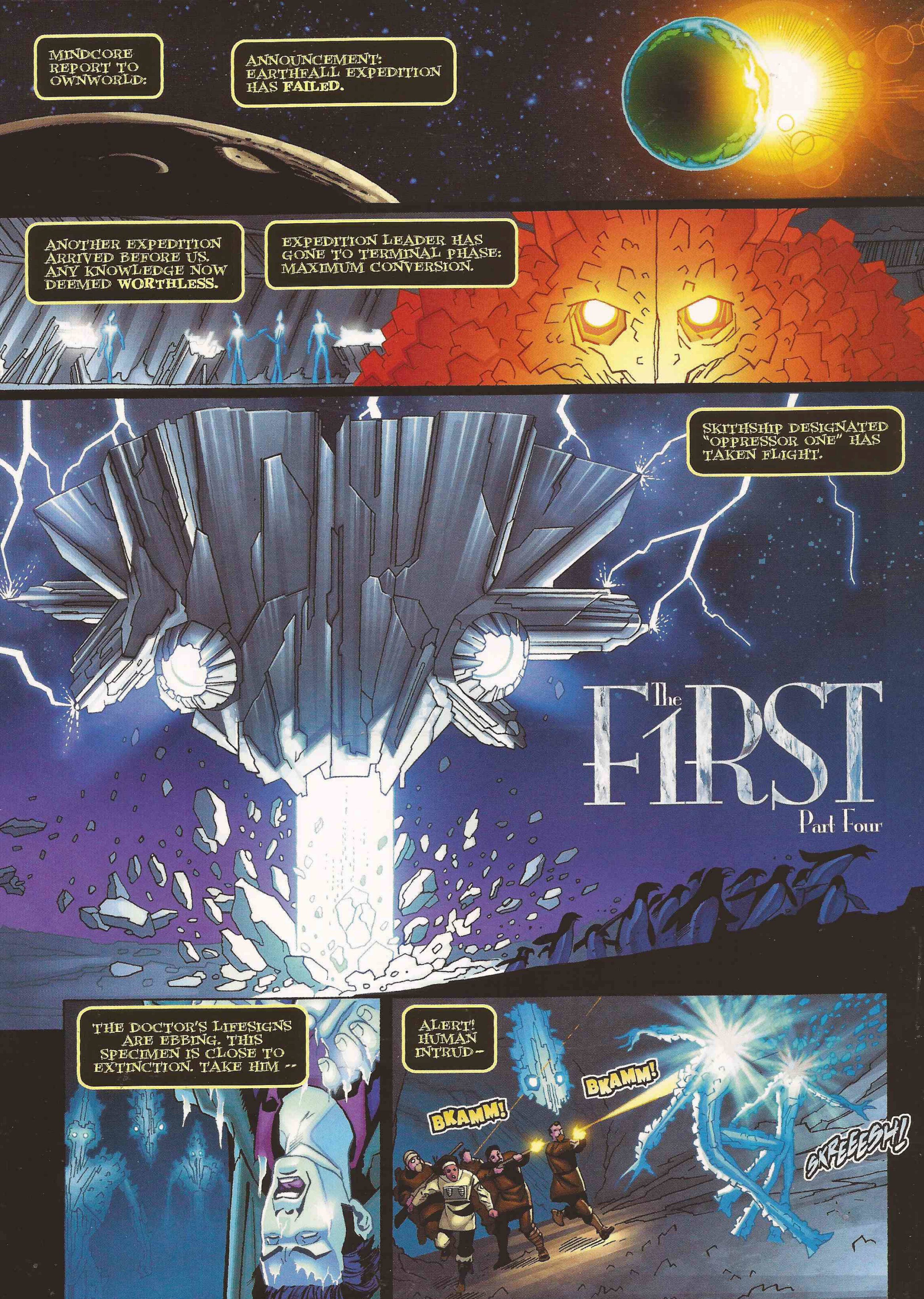
▲ *Above: A very sinister couple...*

▼ *...though not as sinister as 'the Trickster'!*

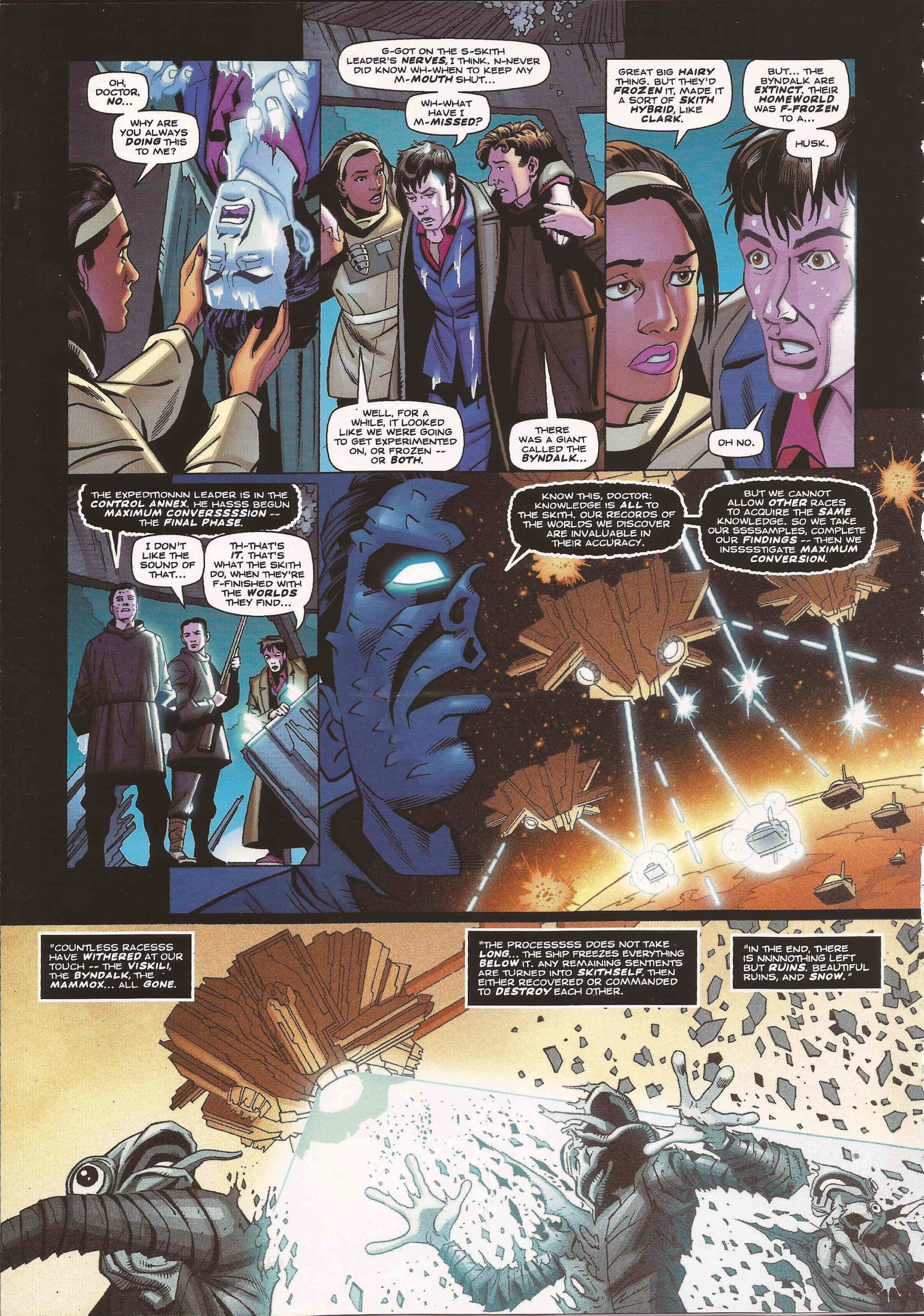
The End is Nigh!

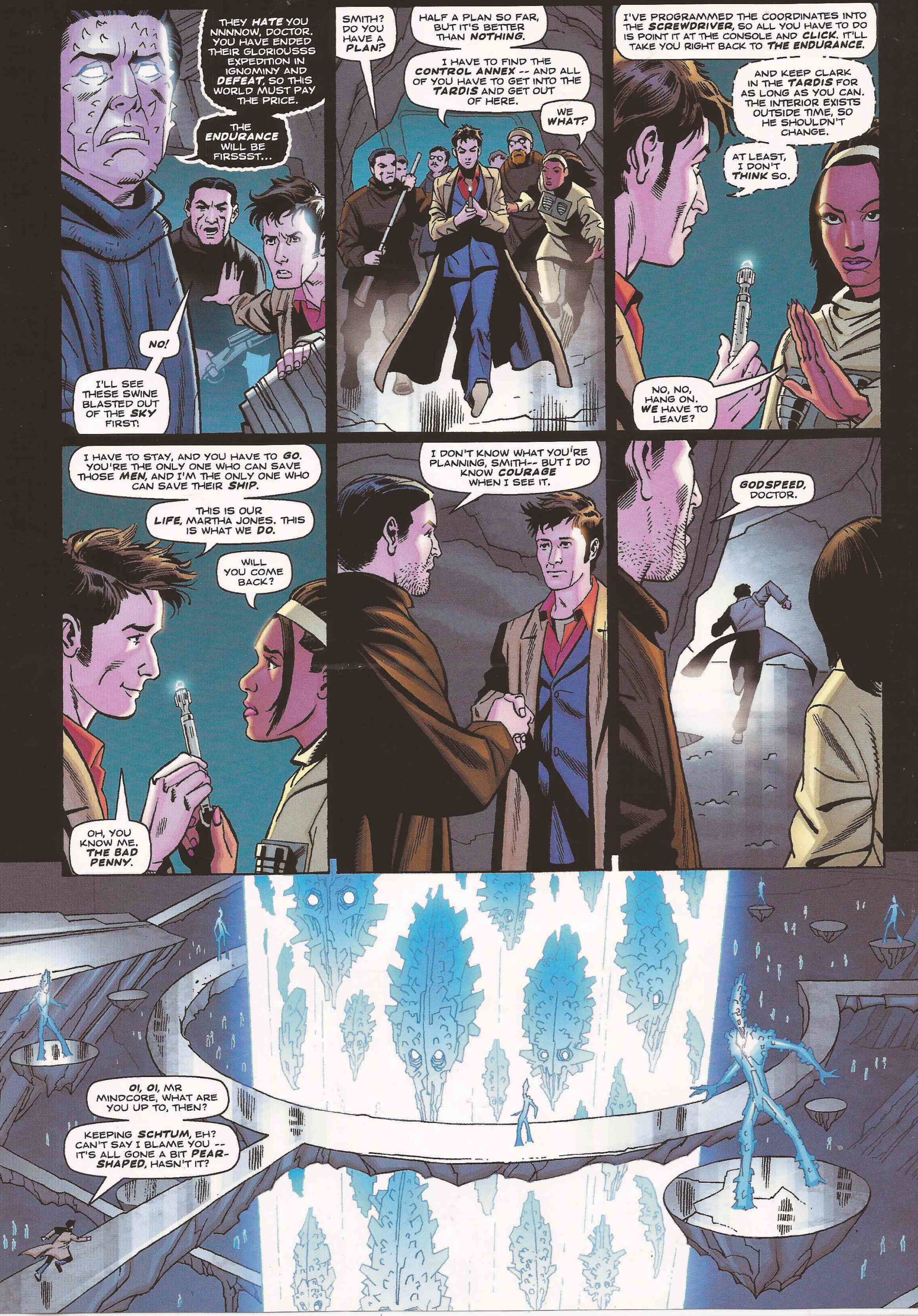
THINK *THE SARAH JANE ADVENTURES* is just another cosy kids' show? Think again. Phil Ford, writer of *The Lost Boy*, the final two-parter of the series (the script for which contains the words "purpose", "Xylok" and "goodbye"), reveals that there are some big changes in store. The story begins when a TV bulletin brings unsettling news for Maria and the gang. With her adoptive son Luke at the centre of a threat to the entire world, Sarah is forced to question her life as a carefree adventurer...

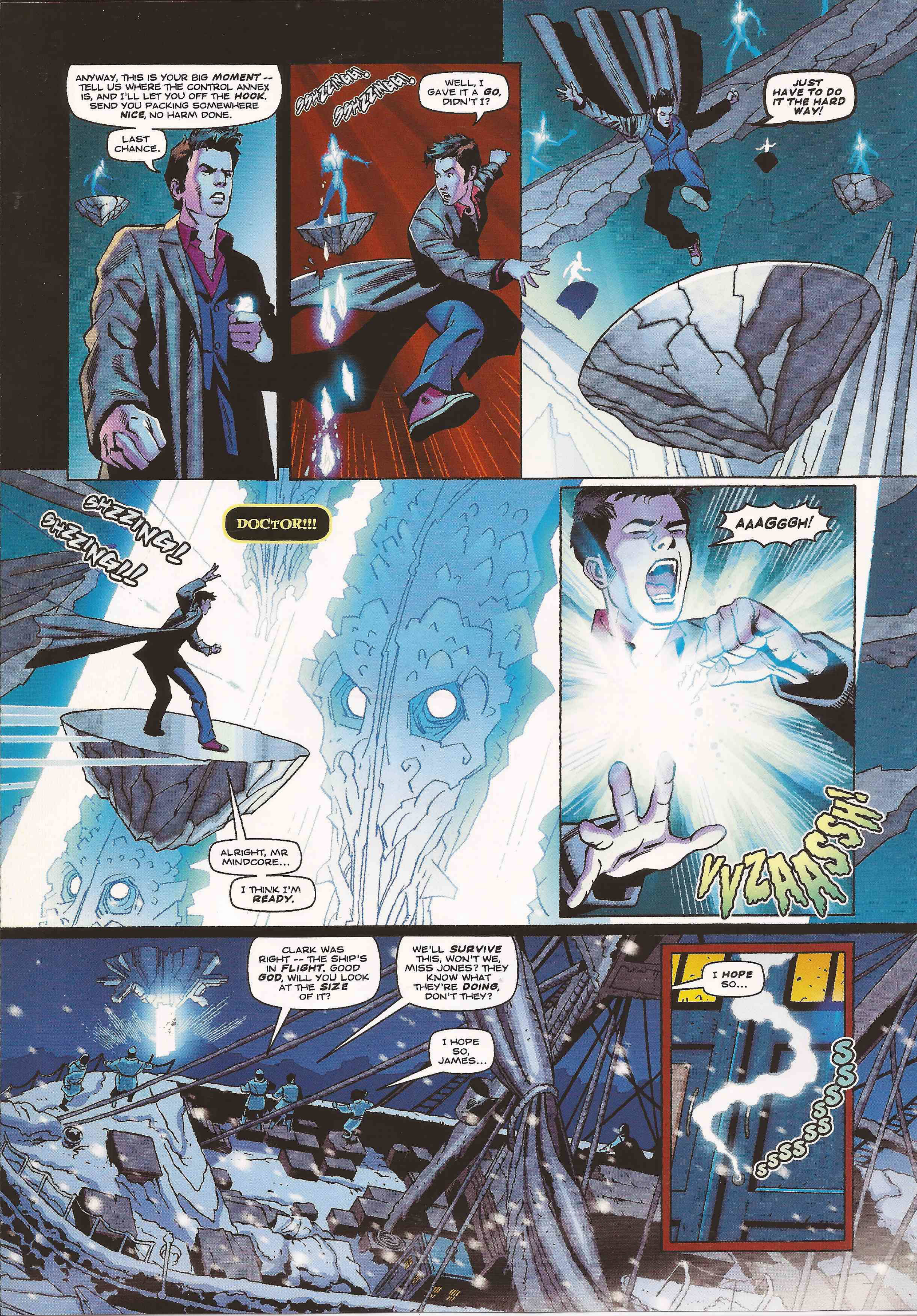
"It's a big climax, with a couple of quite profound surprises," says Phil. "The audience are – hopefully, if we can keep everything under wraps! – going to find their world turned upside down. There are a couple of big shocks. We open with a big shock, we have a big shock for the cliffhanger, and hopefully the second part will feature a couple of other surprises along the way. Things which they had imagined to be the case with Sarah Jane, with the series... Well, put it this way: everything is not as it appears."

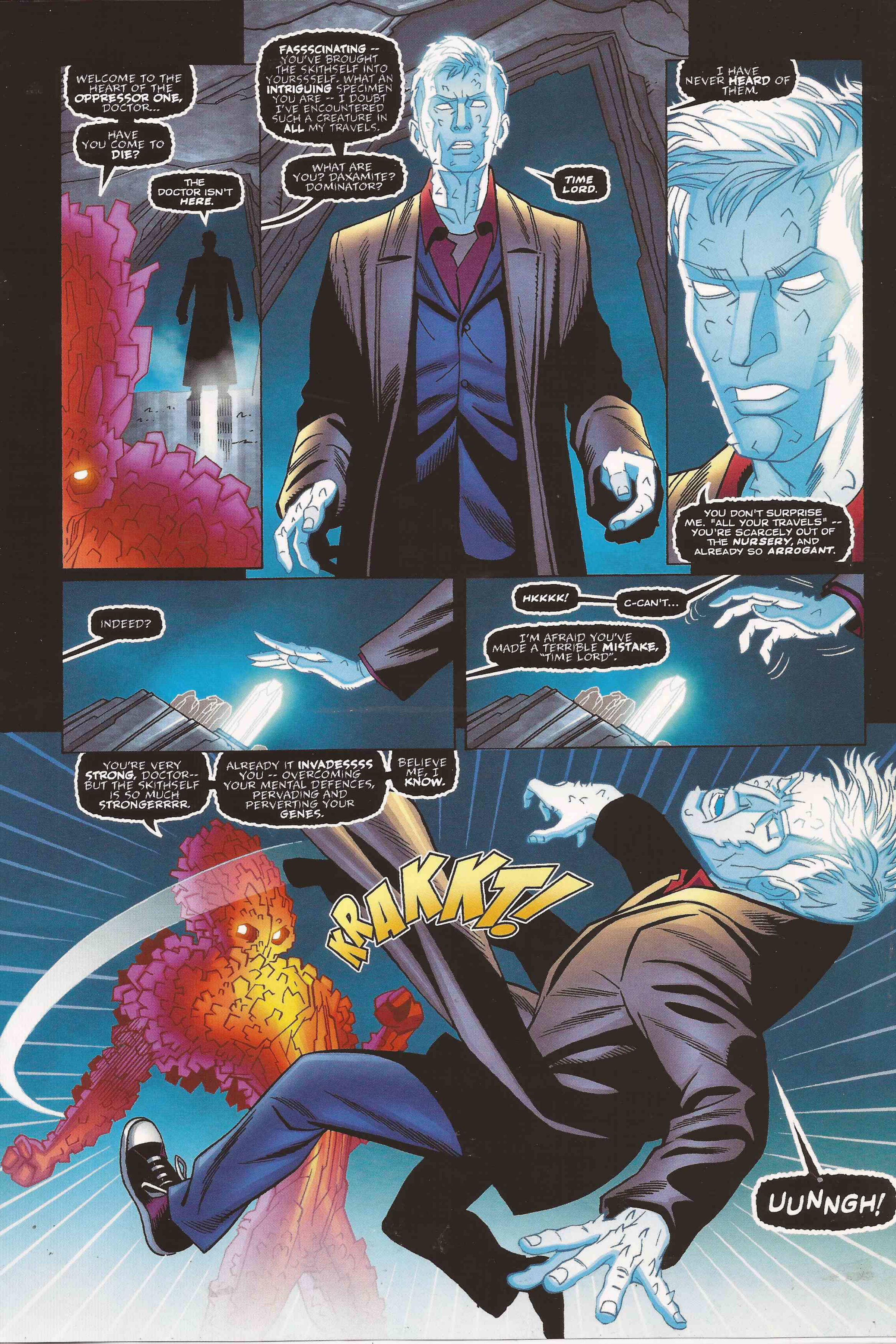

MINDCORE REPORT TO OWNWORLD:
ANNOUNCEMENT: EARTHFALL EXPEDITION HAS FAILED.
ANOTHER EXPEDITION ARRIVED BEFORE US. ANY KNOWLEDGE NOW DEEMED WORTHLESS.
EXPEDITION LEADER HAS GONE TO TERMINAL PHASE: MAXIMUM CONVERSION.
SKITHSHIP DESIGNATED "OPPRESSOR ONE" HAS TAKEN FLIGHT.
The FIRST
Part Four
THE DOCTOR'S LIFESIGNS ARE EBBING. THIS SPECIMEN IS CLOSE TO EXTINCTION. TAKE HIM --
ALERT! HUMAN INTRUD-
BKAMM!
BKAMM!
SKREEESH!

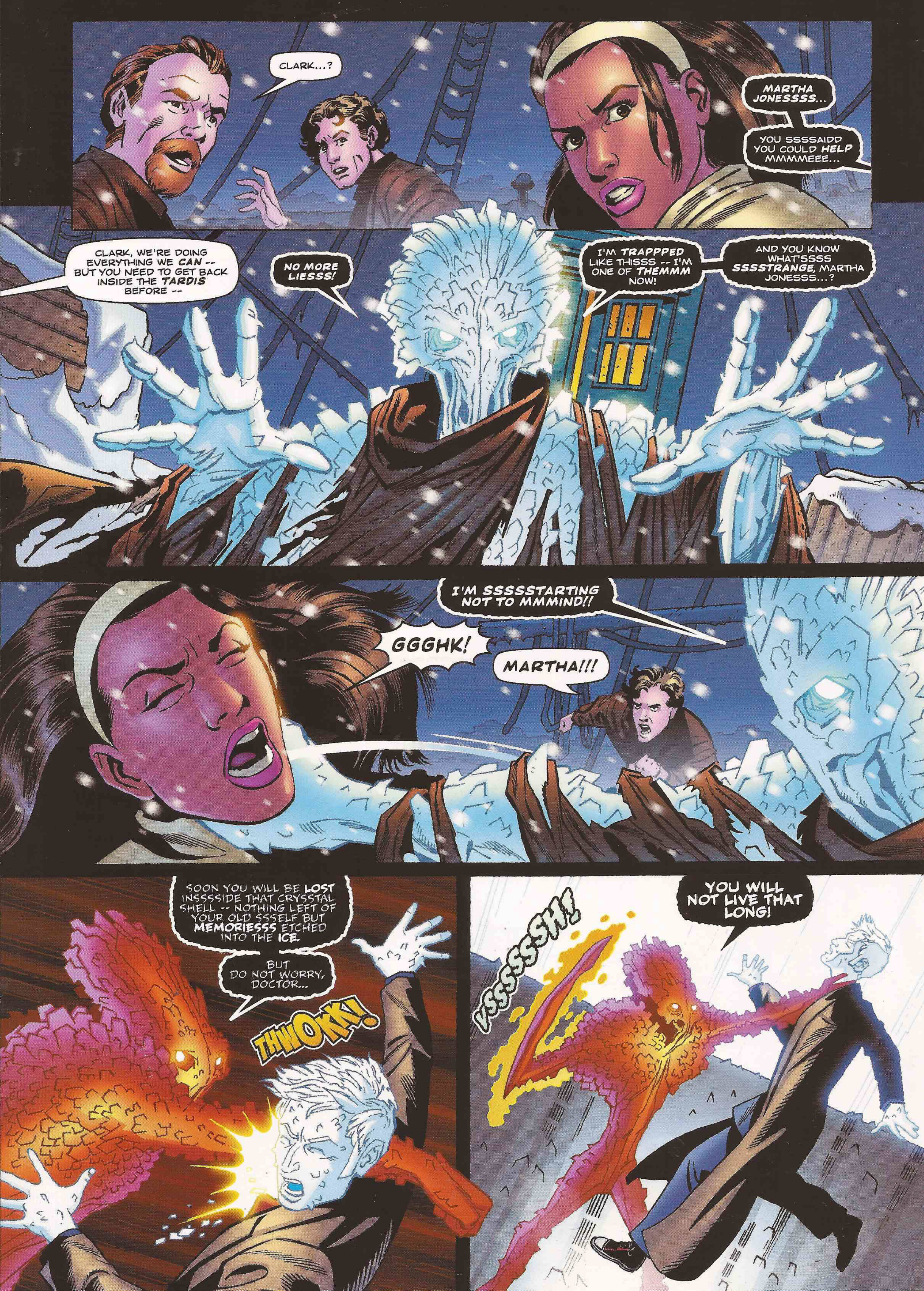
Story	Pencils	Inks	Colours	Letters	Editors
DANIEL McDAID	MARTIN GERAGHTY	DAVID A. ROACH	JAMES OFFREDI	ROGER LANGRIDGE	HICKMAN & GRAY

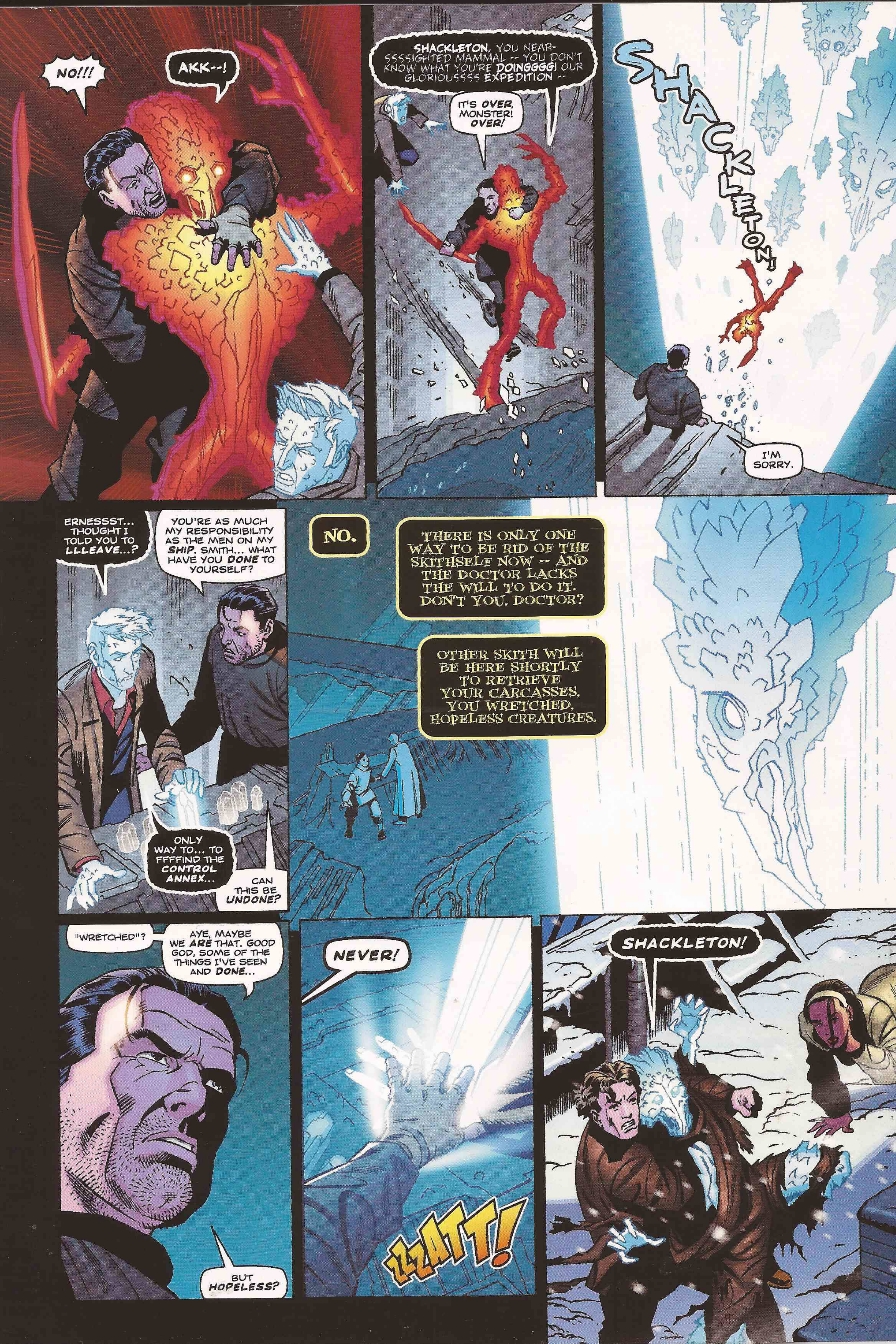

OH, DOCTOR, NO...
WHY ARE YOU ALWAYS DOING THIS TO ME?
G-GOT ON THE S-SKITH LEADER'S NERVES, I THINK. N-NEVER DID KNOW WH-WHEN TO KEEP MY M-MOUTH SHUT...
WH-WHAT HAVE I M-MISSED?
WELL, FOR A WHILE, IT LOOKED LIKE WE WERE GOING TO GET EXPERIMENTED ON, OR FROZEN -- OR BOTH.
THERE WAS A GIANT CALLED THE BYNDALK...
GREAT BIG HAIRY THING. BUT THEY'D FROZEN IT, MADE IT A SORT OF SKITH HYBRID, LIKE CLARK.
BUT... THE BYNDALK ARE EXTINCT. THEIR HOMEWORLD WAS F-FROZEN TO A...
HUSK.
OH NO.
THE EXPEDITIONNN LEADER IS IN THE CONTROL ANNEX. HE HASSS BEGUN MAXIMUM CONVERSSSSION -- THE FINAL PHASE.
I DON'T LIKE THE SOUND OF THAT...
TH-THAT'S IT. THAT'S WHAT THE SKITH DO, WHEN THEY'RE F-FINISHED WITH THE WORLDS THEY FIND...
KNOW THIS, DOCTOR: KNOWLEDGE IS ALL TO THE SKITH. OUR RECORDS OF THE WORLDS WE DISCOVER ARE INVALUABLE IN THEIR ACCURACY.
BUT WE CANNOT ALLOW OTHER RACES TO ACQUIRE THE SAME KNOWLEDGE. SO WE TAKE OUR SSSSAMPLES, COMPLETE OUR FINDINGS -- THEN WE INSSSSTIGATE MAXIMUM CONVERSION.
"COUNTLESS RACESSS HAVE WITHERED AT OUR TOUCH -- THE VISKILI, THE BYNDALK, THE MAMMOX... ALL GONE.
"THE PROCESSSSS DOES NOT TAKE LONG... THE SHIP FREEZES EVERYTHING BELOW IT. ANY REMAINING SENTIENTS ARE TURNED INTO SKITHSELF, THEN EITHER RECOVERED OR COMMANDED TO DESTROY EACH OTHER.
"IN THE END, THERE IS NNNNOTHING LEFT BUT RUINS. BEAUTIFUL RUINS, AND SNOW."

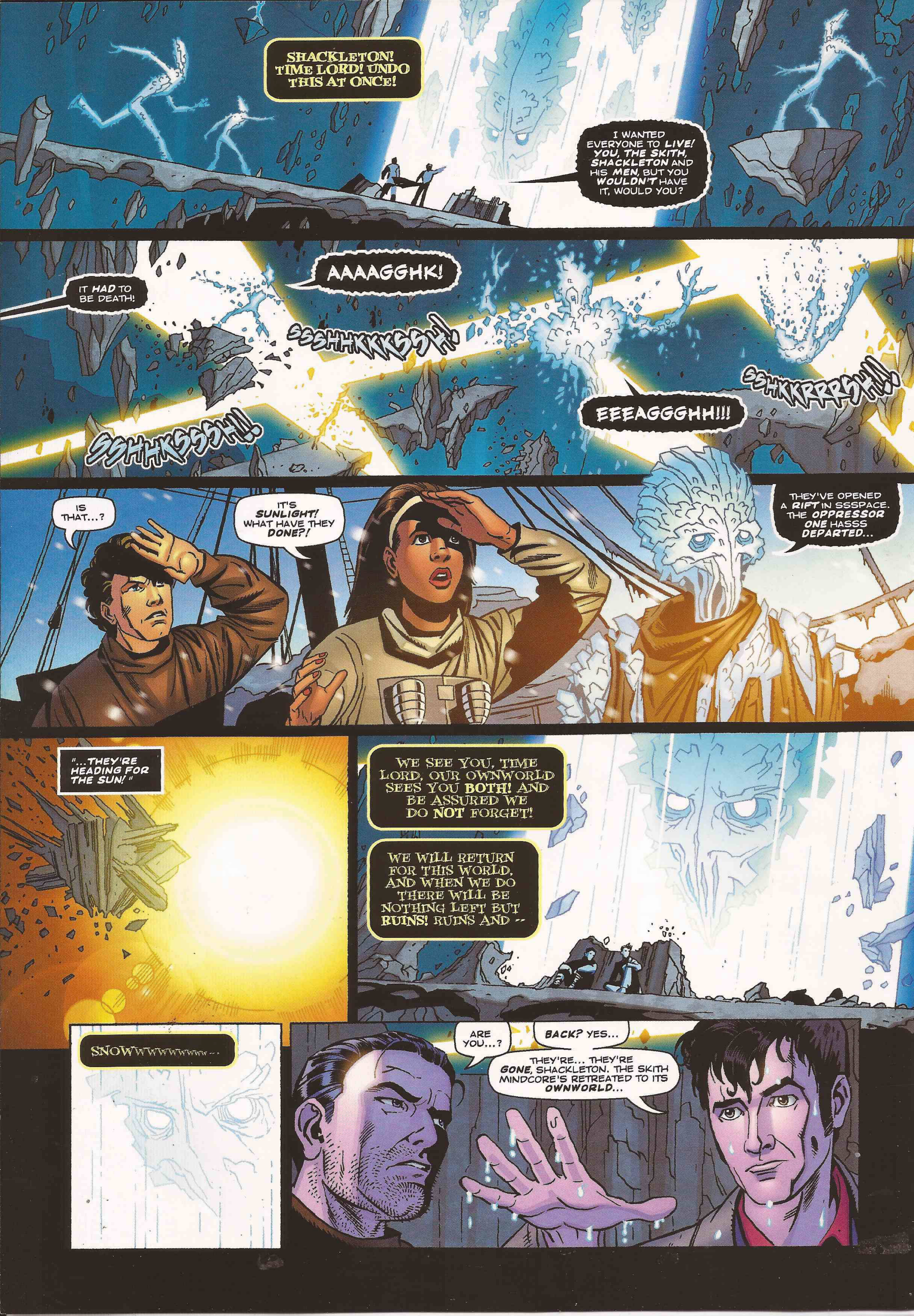

THEY HATE YOU NNNNOW, DOCTOR. YOU HAVE ENDED THEIR GLORIOUSSS EXPEDITION IN IGNOMINY AND DEFEAT, SO THIS WORLD MUST PAY THE PRICE.
THE ENDURANCE WILL BE FIRSSST...
NO!
I'LL SEE THESE SWINE BLASTED OUT OF THE SKY FIRST!
SMITH? DO YOU HAVE A PLAN?
HALF A PLAN SO FAR, BUT IT'S BETTER THAN NOTHING.
I HAVE TO FIND THE CONTROL ANNEX -- AND ALL OF YOU HAVE TO GET INTO THE TARDIS AND GET OUT OF HERE.
WE WHAT?
I'VE PROGRAMMED THE COORDINATES INTO THE SCREWDRIVER, SO ALL YOU HAVE TO DO IS POINT IT AT THE CONSOLE AND CLICK. IT'LL TAKE YOU RIGHT BACK TO THE ENDURANCE.
AND KEEP CLARK IN THE TARDIS FOR AS LONG AS YOU CAN. THE INTERIOR EXISTS OUTSIDE TIME, SO HE SHOULDN'T CHANGE.
AT LEAST, I DON'T THINK SO.
NO, NO, HANG ON. WE HAVE TO LEAVE?
I HAVE TO STAY, AND YOU HAVE TO GO. YOU'RE THE ONLY ONE WHO CAN SAVE THOSE MEN, AND I'M THE ONLY ONE WHO CAN SAVE THEIR SHIP.
THIS IS OUR LIFE, MARTHA JONES. THIS IS WHAT WE DO.
WILL YOU COME BACK?
OH, YOU KNOW ME. THE BAD PENNY.
I DON'T KNOW WHAT YOU'RE PLANNING, SMITH-- BUT I DO KNOW COURAGE WHEN I SEE IT.
GODSPEED, DOCTOR.
OI, OI, MR MINDCORE, WHAT ARE YOU UP TO, THEN?
KEEPING SCHTUM, EH? CAN'T SAY I BLAME YOU -- IT'S ALL GONE A BIT PEAR-SHAPED, HASN'T IT?

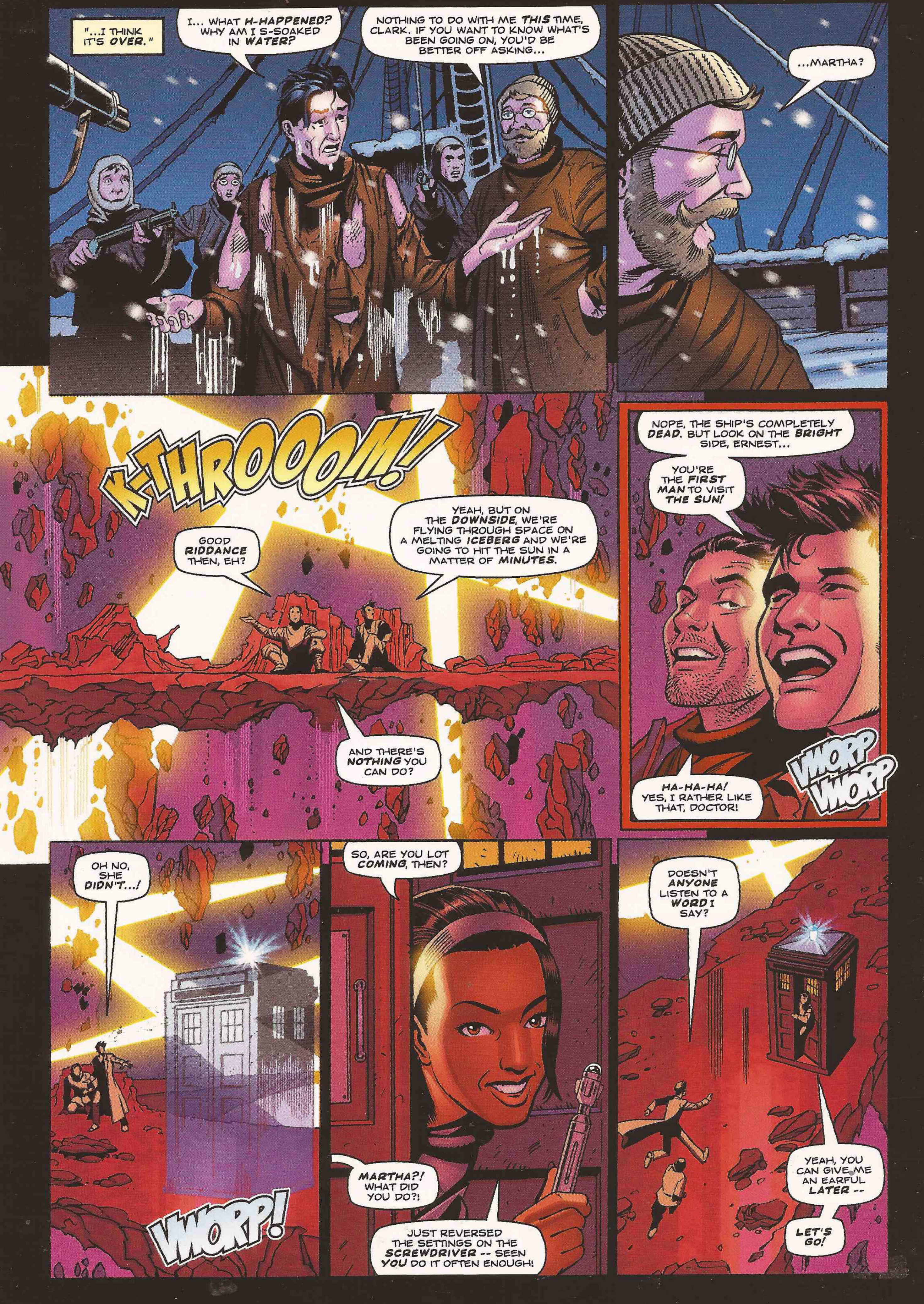

ANYWAY, THIS IS YOUR BIG **MOMENT** -- TELL US WHERE THE CONTROL ANNEX IS, AND I'LL LET YOU OFF THE **HOOK**. SEND YOU PACKING SOMEWHERE **NICE**, NO HARM DONE.
LAST CHANCE.
SSHZZINGG!!
SSHZZINGG!!
WELL, I GAVE IT A **GO**, DIDN'T I?
JUST HAVE TO DO IT THE HARD WAY!
SHZZING!!
SHZZING!!
DOCTOR!!!
ALRIGHT, MR MINDCORE...
I THINK I'M **READY**.
AAAGGGH!
VYZAASSH!
CLARK WAS RIGHT -- THE SHIP'S IN **FLIGHT**. GOOD **GOD**, WILL YOU LOOK AT THE **SIZE** OF IT?
WE'LL **SURVIVE** THIS, WON'T WE, MISS JONES? THEY KNOW WHAT THEY'RE **DOING**, DON'T THEY?
I HOPE SO, JAMES...
I HOPE SO...
SSSSSSSSSSSSSS

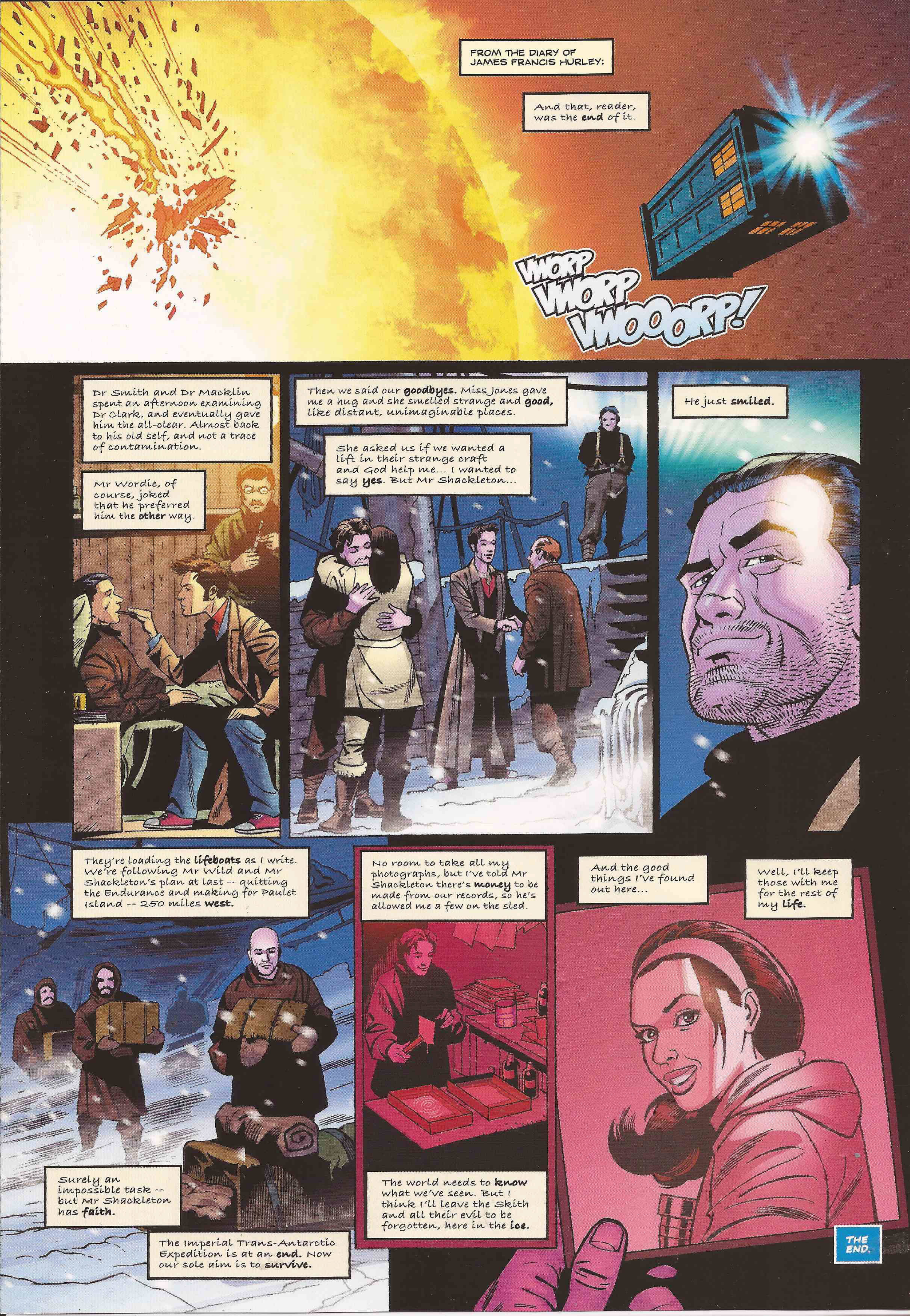

WELCOME TO THE HEART OF THE OPPRESSOR ONE, DOCTOR...
HAVE YOU COME TO DIE?
THE DOCTOR ISN'T HERE.
FASSSCINATING -- YOU'VE BROUGHT THE SKITHSELF INTO YOURSSSELF. WHAT AN INTRIGUING SPECIMEN YOU ARE -- I DOUBT I'VE ENCOUNTERED SUCH A CREATURE IN ALL MY TRAVELS.
WHAT ARE YOU? DAXAMITE? DOMINATOR?
TIME LORD.
I HAVE NEVER HEARD OF THEM.
YOU DON'T SURPRISE ME. "ALL YOUR TRAVELS" -- YOU'RE SCARCELY OUT OF THE NURSERY, AND ALREADY SO ARROGANT.
INDEED?
HKKKK!
C-CAN'T...
I'M AFRAID YOU'VE MADE A TERRIBLE MISTAKE, "TIME LORD".
YOU'RE VERY STRONG, DOCTOR-- BUT THE SKITHSELF IS SO MUCH STRONGERRRR.
ALREADY IT INVADESSSS YOU -- OVERCOMING YOUR MENTAL DEFENCES, PERVADING AND PERVERTING YOUR GENES.
BELIEVE ME, I KNOW.
KRAKKT!
UUNNGH!


CLARK...?
MARTHA JONESSSS...
YOU SSSSAIDD YOU COULD HELP MMMMEEE...
CLARK, WE'RE DOING EVERYTHING WE CAN -- BUT YOU NEED TO GET BACK INSIDE THE TARDIS BEFORE --
NO MORE LIESSS!
I'M TRAPPPED LIKE THISSS -- I'M ONE OF THEMMM NOW!
AND YOU KNOW WHAT'SSSS SSSSTRANGE, MARTHA JONESSS...?
I'M SSSSSTARTING NOT TO MMMIND!!
GGGHK!
MARTHA!!!
SOON YOU WILL BE LOST INSSSSIDE THAT CRYSSSTAL SHELL -- NOTHING LEFT OF YOUR OLD SSSELF BUT MEMORIESSS ETCHED INTO THE ICE.
BUT DO NOT WORRY, DOCTOR...
THWOKK!
YOU WILL NOT LIVE THAT LONG!
VSSSSSSSH!


NO!!!
AKK--!
SHACKLETON, YOU NEAR-SSSSIGHTED MAMMAL -- YOU DON'T KNOW WHAT YOU'RE DOINGGGG! OUR GLORIOUSSSS EXPEDITION --
IT'S OVER, MONSTER! OVER!
SHACKLETON!
I'M SORRY.
ERNESSST... THOUGHT I TOLD YOU TO LLLEAVE...?
YOU'RE AS MUCH MY RESPONSIBILITY AS THE MEN ON MY SHIP, SMITH... WHAT HAVE YOU DONE TO YOURSELF?
ONLY WAY TO... TO FFFFIND THE CONTROL ANNEX...
CAN THIS BE UNDONE?
NO.
THERE IS ONLY ONE WAY TO BE RID OF THE SKITHSELF NOW -- AND THE DOCTOR LACKS THE WILL TO DO IT. DON'T YOU, DOCTOR?
OTHER SKITH WILL BE HERE SHORTLY TO RETRIEVE YOUR CARCASSES, YOU WRETCHED, HOPELESS CREATURES.
"WRETCHED"?
AYE, MAYBE WE ARE THAT. GOOD GOD, SOME OF THE THINGS I'VE SEEN AND DONE...
BUT HOPELESS?
NEVER!
ZZZATT!
SHACKLETON!


SHACKLETON! TIME LORD! UNDO THIS AT ONCE!
I WANTED EVERYONE TO **LIVE!** **YOU, THE SKITH, SHACKLETON** AND HIS **MEN**, BUT YOU **WOULDN'T** HAVE IT, WOULD YOU?
IT **HAD** TO BE DEATH!
AAAAGGHK!
SSSHHKKKSSSH!!
SSHKKRRRSH!!!
EEEAGGGHH!!!
SSHHKSSSH!!!
IS THAT...?
IT'S **SUNLIGHT!** WHAT HAVE THEY **DONE?!**
THEY'VE OPENED A **RIFT** IN SSSPACE. THE **OPPRESSOR ONE** HASSS **DEPARTED**...
"...THEY'RE HEADING FOR THE SUN!"
WE SEE YOU, TIME LORD, OUR OWNWORLD SEES YOU **BOTH!** AND BE ASSURED WE DO **NOT** FORGET!
WE WILL RETURN FOR THIS WORLD, AND WHEN WE DO THERE WILL BE NOTHING LEFT BUT **RUINS!** RUINS AND --
SNOWWWWWWWW--
ARE YOU...?
BACK? YES...
THEY'RE... THEY'RE **GONE**, SHACKLETON. THE SKITH MINDCORE'S RETREATED TO ITS **OWNWORLD**...


"...I THINK IT'S OVER."
I... WHAT H-HAPPENED? WHY AM I S-SOAKED IN WATER?
NOTHING TO DO WITH ME THIS TIME, CLARK. IF YOU WANT TO KNOW WHAT'S BEEN GOING ON, YOU'D BE BETTER OFF ASKING...
...MARTHA?
K-THROOOM!
GOOD RIDDANCE THEN, EH?
YEAH, BUT ON THE DOWNSIDE, WE'RE FLYING THROUGH SPACE ON A MELTING ICEBERG AND WE'RE GOING TO HIT THE SUN IN A MATTER OF MINUTES.
AND THERE'S NOTHING YOU CAN DO?
NOPE, THE SHIP'S COMPLETELY DEAD. BUT LOOK ON THE BRIGHT SIDE, ERNEST...
YOU'RE THE FIRST MAN TO VISIT THE SUN!
HA-HA-HA! YES, I RATHER LIKE THAT, DOCTOR!
VWORP VWORP
OH NO, SHE DIDN'T...!
VWORP!
SO, ARE YOU LOT COMING, THEN?
MARTHA?! WHAT DID YOU DO?!
JUST REVERSED THE SETTINGS ON THE SCREWDRIVER -- SEEN YOU DO IT OFTEN ENOUGH!
DOESN'T ANYONE LISTEN TO A WORD I SAY?
YEAH, YOU CAN GIVE ME AN EARFUL LATER --
LET'S GO!


FROM THE DIARY OF JAMES FRANCIS HURLEY:
And that, reader, was the **end** of it.
VWORP VWORP VWOOORP!
Dr Smith and Dr Macklin spent an afternoon examining Dr Clark, and eventually gave him the all-clear. Almost back to his old self, and not a trace of contamination.
Mr Wordie, of course, joked that he preferred him the **other** way.
Then we said our **goodbyes**. Miss Jones gave me a hug and she smelled strange and **good**, like distant, unimaginable places.
She asked us if we wanted a lift in their strange craft and God help me... I wanted to say **yes**. But Mr Shackleton...
He just **smiled**.
They're loading the **lifeboats** as I write. We're following Mr Wild and Mr Shackleton's plan at last -- quitting the Endurance and making for Paulet Island -- 250 miles **west**.
Surely an impossible task -- but Mr Shackleton has **faith**.
The Imperial Trans-Antarctic Expedition is at an **end**. Now our sole aim is to **survive**.
No room to take all my photographs, but I've told Mr Shackleton there's **money** to be made from our records, so he's allowed me a few on the sled.
The world needs to **know** what we've seen. But I think I'll leave the Skith and all their evil to be forgotten, here in the **ice**.
And the good things I've found out here...
Well, I'll keep those with me for the rest of my **life**.
THE END.

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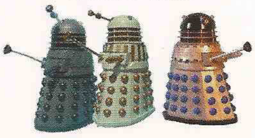

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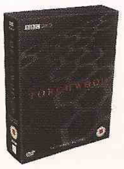

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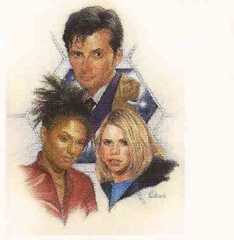

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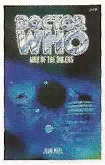

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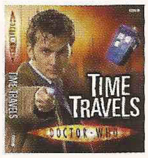

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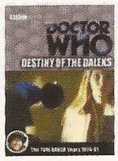

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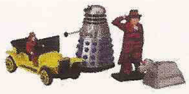

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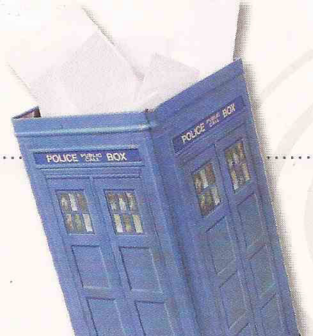

OUT OF THE TARDIS

DWM's Tardis Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

Words and Pictures **BENJAMIN COOK**

Noel Clarke

Do you have a big circle of friends?

"If you're talking about really, really close friends, then there are three: a guy I went to school with, who's been my buddy since we were 11; a guy I went to college with, who I've known since we were 16; and the third is my missus. She's my other best friend. Those three are like my circle. They've known me since before I even started acting. If I stopped tomorrow, they'd still be there. [*Do more people want to be your friend now that you're famous?*] Yeah, you've got to be careful. In the industry that I'm in, people can be fickle, and flighty, and flaky, and duplicitous, and two-faced. While I'm not the kind of person that attracts tabloid nonsense, usually, people will try to get to know you just so that they can sell stories and stuff. Generally, though, you meet other actors on jobs here, there and everywhere, and you can't really call them acquaintances because you get quite close. In that sense, I have a big circle of friends. Right, question two..."

Can you remember your first fan letter?

"The answer is no. Surprisingly, I get a decent amount now. I always reply. It might take months, but I do. My mum sorts through them at her house, and then I go round and answer them all in like two afternoons. I get quite a few from women these days, which I like. But no one has sent me any pants. I always hear about other people getting underwear and photos, but I rarely do. If there are any ladies out there, send me photos and pants. If you have nice underwear, send it to me. Washed, obviously. I would be most grateful. [Grins] This is quite fun, isn't it? Next!"

When was the last time you went too far?

"Well, I speak my mind, so I guess people might see that as going too far. If I don't like something, I'll say so. If I'm honest, I don't think I've gone far enough recently. I was doing an interview the other month, and said something about 'doing projects that I can't talk about.' One is a BBC Three pilot that's filming at the moment, another is a movie that I'm doing, and another was [*Doctor Who* audio spin-off series] *Dalek Empire*. And some mug – some twit – took it to mean that I was returning to *Doctor Who*. That's not what I said, and not what I meant, and he knew that. He asked if I'd like to come back, and I said, 'Well, it's sci-fi, anything can happen.' But that doesn't mean that I *am* coming back. I really wanted to go onto certain internet sites, and set the record straight. But I held my tongue. Some idiot on his MySpace said that I'd dropped a clanger. I don't know who he is, but find him and call him an idiot. No clanger was dropped."

Who's the best James Bond?

"Sean Connery was suave, and my mum still thinks he's the best ever. George Lazenby was a waste of space, like the one Bond film that he was in. Roger Moore was more *Carry on Laughing*. I expected him to go, 'Ooh, missus!' at any moment. Timothy Dalton I think the less said about the better. But then Pierce came along. For me, Pierce Brosnan is the man. It's a very close call, but – but! – with the reinvention of the franchise, and just watching how he made the part his own, I've got to go, controversially, for Mr Daniel Craig, especially because a lot of people wanted him to fail. Fans threatened to boycott the film, and set up websites trying to get him sacked, like before they'd even seen the film. Well, he proved them wrong. The guy's cool, man."

What's the single most embarrassing item in your wardrobe?

"[Thinks] I have a few strange T-shirts. I went through a stage when *The Vagina Monologues* was first on, I got a T-shirt made saying 'Vagina Envy', and I used to walk around in it. I saw it in my wardrobe the other day, and I thought, oh my God, what was I thinking?! Would I put this on now? No! Maybe in 20 years' time, when all that stuff comes back in, I could wear it again. [*That T-shirt will never come back in.*] No, you're right."

When was the last time you had a taste in your mouth that you couldn't quite place?

"Never! I always know what's in my mouth. Occasionally, first thing when you've had Chinese the night before, you think, ooh, is that the broccoli or the sweet and sour chicken? But apart from that..."

What was the last book you read?

"I was reading three together. One was *Me Talk Pretty One Day* by David Sedaris. It's about this guy growing up in this town in America. It's really good. Another was *One Hundred Strokes of the Brush Before Bed*. It's a little erotic, and not really a man's book, but I'm a

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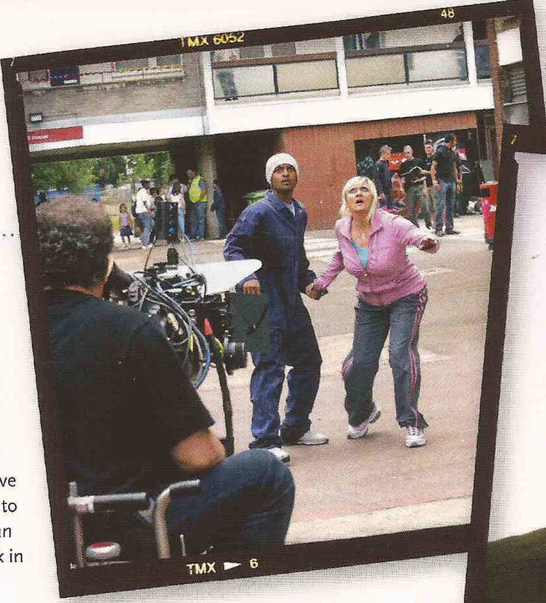

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writer as well, so I'm always looking for material to adapt. The writer is called Melissa P. It's a naughty one. The third book is *Letters from a Nut* by Ted L Nancy. People think it's written by Jerry Seinfeld, cos he's written the foreword, and no one has ever seen Ted L Nancy. He's this guy who writes letters asking for the most ridiculous things. He'll write to a hotel and say, 'I'm coming to your hotel, but I have this condition where I have a personal shower around me at all times. I need to have a room where I'll be accommodated. And can my bed have plastic sheets?' It's the craziest book in the world, but it's so funny. I recommend it."

Are you a good kisser?

"If you happened to be a female journalist, I'd give you a little sample! [Laughs] Um... who can actually turn around and say, 'Yes, I'm fantastic'...? Okay, well, I'll put it this way: I think I'm blinding! I've never had any complaints, and I do love a good snog. I'm not one of those shove-my-tongue-down-your-throat kind of guys, but I'm not a my-tongue-is-so-far-back-in-my-mouth-that-you-have-to-search-for-it-with-a-lighthouse person either. I give the right amount of tongue. It's a fine balance. If you see me in the street, feel free to ask for a demonstration, any over-age female fans. [*Over-age?!*] Yes. No, I mean, over the legal age. [*You're not encouraging grannies to...?*] No, no, no!"

Have we been visited by aliens yet?

"I don't think there's any real doubt. Don't ask me to prove it, cos I can't, but I'd say it's a sure bet. I think the government has kept it quiet because they don't know what the heck to do about it."

If you could swap places with someone for a day, who would it be?

"There are two schools of thought. One is to say some high-powered politician, and then just pull all the troops back, end the war, and stuff like that. That's my serious answer. My other answer is, I'd like to swap places with Brad Pitt on a day when I was home with Angelina!"

Who's the cheesiest person you've ever worked with?

"[Guffaws] Well, it has to be my friend John Barrowman. I love the guy – he is like completely the suavest, coolest, but cheesiest guy I know. He's like, 'Hey, I'm John Barrowman! How you doing?' He's like Troy McClure from *The Simpsons*! 'Hi, I'm John Barrowman. You may remember me from such TV shows as...' But I really like the guy, so I hope he doesn't take offence at that."

What's the rudest thing anyone has said about you?

"I've had some pretty rude things said about me, particularly working on *Doctor Who*. Everyone who has a TV remote thinks that they've the authority to be some sort of critic, and I guess they have. I've had some really, really bad things said about me, but they can kiss my arse. [*It must be difficult not to take criticism personally?*] You can't, though. It's part and parcel of the job. My opinion is, if you don't like something, don't watch it. Don't air your grievances, but keep watching it just so that you can air more grievances! There's no point in saying, 'I hate the show, but I'm going to keep watching it, and then I'm going online and be rude about everyone in it!'"

Were you ever bullied at school?

"No. I get on with most people. Bullies weren't quite sure about me. I've always been an individual, really. I can hang around with the less cool kids, which I did, and got on with them fine, but I hung out with the cool kids, too, so the bullies were never quite sure. Bullies are bullies because they pick on people that they know won't fight back. With me, there was never that guarantee, so I was never bullied. Well, one guy tried it once. He didn't try it again."

What's the most ferocious argument you've ever had?

"I've had a few over the years. Ex-girlfriends. Family. I've never really argued with anyone at work. I can think of three people that I'd argue with at the drop of a hat, but I didn't at the time because I was working with them. It's just not worth everyone else being miserable because two people are at each other's throats. I've had it out with all three of those people, but after the jobs have finished. If they're reading this, feel free to contact me if you want round two!" DWM

"No one has ever sent me any underwear. Ladies out there, send me photos and pants!"

2007 AWARDS

Once again **DWM** was surprised and delighted by your response to our annual *Season Survey*, with the number of voters soaring to record levels! But never mind that, you want to know what's won, don't you? So without further ado...

Results compiled by **Peter Griffiths** and **Tom Spilsbury**

Best Story

Rank	Story	Average/10
1	Blink	9.311
2	Human Nature/The Family of Blood	9.211
3	Utopia/The Sound of Drums/ Last of the Time Lords	8.497
4	The Shakespeare Code	7.688
5	Smith and Jones	7.598
6	Gridlock	7.513
7	42	6.928
8	The Runaway Bride	6.810
9	The Lazarus Experiment	6.793
10	Daleks in Manhattan/ Evolution of the Daleks	6.774

It doesn't get much closer than this! Steven Moffat's *Blink* took an early lead ahead of Paul Cornell's *Human Nature/The Family of Blood*, and despite a late surge of 10 out of 10s for Cornell's *New Adventures* adaptation, *Blink* kept the top place until the better end.

And, according to you lot, the adventure of Sparrow and Nightingale is not just the best story of Series Three – it's the best since *Doctor Who* returned in 2005. Its mark of 9.311 beats the score of both 2005's winner *The Empty Child/The Doctor Dances* (9.108) and 2006's victor *Army of Ghosts/Doomsday* (9.136).

"A contender for the greatest single episode of all time," said **Michael Coldwell** of London. "A creepy and highly ingenious masterpiece. Once again, *Doctor Who* makes brilliant use of time travel as a central plot device."

James A Fitzpatrick of Attleboro, USA was equally impressed: "How it should be done. The benchmark for the series to come."

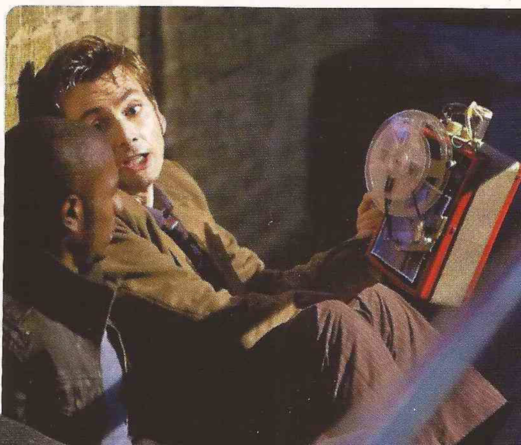
Peter Scott of Ash, Surrey was full of praise for Cornell's period two-parter: "This was quality drama of the highest order. Beautifully filmed, well acted throughout and ultimately very moving. An absolute delight." **Adam Davies** of Swindon suggested further awards for the tragic tale: "This is BAFTA award-winning stuff. I've never cried during an episode of *Doctor Who* before, but this was exceptionally moving. Why can't all TV be this good?"

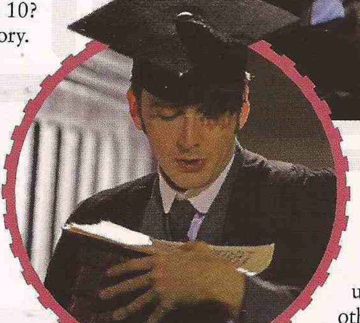
Coming in third place was the three-part series finale in which the Doctor encountered his old nemesis, the Master – *Utopia/The Sound of Drums/Last of the Time Lords*.

Bill Kanas of Wantagh, New York, USA was in no doubt that these were his favourite episodes of the year: "Is it possible to rate a show higher than a 10? An absolutely sensational story. I know it was corny, but the "just one word – Doctor!" scene was sheer joy. That one scene encapsulates all that *Doctor Who* is really about – the story of one man saving the universe."

Meanwhile, **Michael Waggott** of Birtley focused on one specific section of the story: "Were the last 20 minutes of *Utopia* the most exciting in the show's history? From the moment the fob watch appeared, and the whole season fell into place... honestly, I cannot explain how thrilling it was!"

Jenny Granditer of Brighton also loved the finale. "At last, this proves that longer stories can work – and work brilliantly! This really has the feeling of an epic, with each of the three episodes being equally brilliant, but having a very different tone and feel from each of the others. *Doctor Who* takes us to the end of the universe and back – wow, what other show can do that?"





In fourth place, *The Shakespeare Code* was also a popular production, especially with voters such as **Anna Beaumont** of Wressle, North Yorkshire: "Terrific stuff! Rollicking performances from Dean Lennox Kelly, entertaining villains, beautiful costumes, excellent set design, great locations! But the best bit was Gareth Roberts' dialogue... witty, sharp, clever, loved it!"

Just a fraction behind, in fifth position, was the first story of the run, *Smith and Jones*. **Graham Symms**, of Broughton, Chester thoroughly enjoyed this opening tale: "The best season opener yet and a wonderful début for the brilliant Martha Jones."

Gridlock, in sixth place by another narrow margin had its fans, too. An ebullient **Virginia Price** of Hailsham, East Sussex wrote: "The episode was a heady mix of almost random elements that were nonetheless tremendous fun. And, oh! The sheer nerve of bringing back the Macra, and not for any particular purpose other than provide a minor threat!"

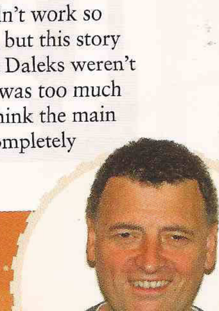
Episode 7, *42*, was perhaps appropriately in seventh place. "Blinding stuff! 42/10! The first in a series of episodes that took Series Three to a whole new level," enthused **Brian Bate** of Chatham.

2006's Christmas Special, *The Runaway Bride*, came eighth. "Exuberant, unpredictable and thoroughly entertaining. A superb example of how to pitch TV for Christmas Day." raved **Robert Chapman** of St Judes, Plymouth. **Paul Clifford** of Tonbridge, Kent loved it, too: "Brilliant! A real roller-coaster ride, total fun. The chase along the motorway was superb."

In penultimate place was *The Lazarus Experiment*, perhaps one of the most 'traditional' stories this year. **Mark Salter**, Seaford of East Sussex certainly thought so: "Superb. Really had the feeling of classic *Doctor Who*, with some great lines and special effects." **George Bracken** of Enniskillin, Northern Ireland agreed: "Proper *Doctor Who*! A mad scientist, a killer monster and polarity reversal!"

Although in last place, *Daleks in Manhattan/Evolution of the Daleks*' score was higher than the bottom placed stories in 2005 and 2006. **Robert Chapman** enjoyed it: "It tore along and delighted in showing just how far the Daleks would go in order to survive. Big, colourful entertainment." **George Braken**, however, explained why the two-parter didn't work so well for him: "I don't know why, but this story just didn't engage me. Maybe the Daleks weren't convincing enough, maybe there was too much character stuff going on... but I think the main reason is that the *Radio Times* completely and utterly ruined the story!"

STEVEN MOFFAT • WRITER **BLINK**



"Oh never mind your Hugo Awards THIS is the one – and honestly I don't say that every time. Best story in the **DWM** *Season Survey* – first telly award I ever heard of and the only one I wanted when I was eleven. So thrilled, so delighted, and a bit amazed that Doctor-lite made it to the top! Huge thanks to everyone, but extra special thanks to the amazing Hettie MacDonald and the wonderful Carey Mulligan. And the Welsh. Love the Welsh."

Best Writer

Rank	Writer	% vote
1	**Steven Moffat**	37.76%
2	**Paul Cornell**	31.11%
3	**Russell T Davies**	26.90%
4	**Helen Raynor**	1.83%
5	**Gareth Roberts**	1.73%
6	**Stephen Greenhorn**	0.48%
7	**Chris Chibnall**	0.19%

STEVEN MOFFAT • WRITER

"Oh never mind your Best Story awards, THIS is the one – *and honestly I don't say that every time*. It's a hell of a writing team on *Doctor Who*, and like Russell before me I feel like chopping my award up into seven parts – *though in my case, it's just cos I'm ungrateful*. I can't begin to say enough about Gareth, Helen, Stephen, Chris, Paul and the extraordinary Russell T Davies, so *instead I'm going to moon them. Back in a minute!*"

Steven Moffat finally managed to seize top place, after losing out to Russell T Davies in the previous two years. "Steven is consistently one of the best writers on TV," wrote **Colin White** of Brentwood, Essex. "His plots are *so* clever, you care for his characters and he can write a good joke!"

Second, with nearly a third of the vote, was Paul Cornell: "Take a bow, Mr Cornell, and don't drop your Hugo Award on the way out..." said **Sean Alexander** of Anglesea.

Russell T Davies, in third place, also received much praise. The comments of **Hamish Crawford** of Alberta, Canada were typical: "Russell T Davies wins for his best set of scripts yet. I laughed, I cried and went all boggle-eyed at the appropriate moments."

Best Director

Rank	Director	% vote
1	**Charles Palmer**	37.92%
2	**Hettie MacDonald**	21.37%
3	**Graeme Harper**	19.06%
4	**Colin Teague**	13.86%
5	**James Strong**	3.66%
6	**Richard Clark**	2.89%
7	**Euros Lyn**	1.24%

Newcomer Charles Palmer beat off some strong competition to triumph in the Best Director category, for his work on *Smith and Jones*, *The Shakespeare Code*, *Human Nature* and *The Family of Blood*. "He injected an energy and a gloss into everything, giving an expansive, impressive look without ever losing the heart and soul of the performances," noted **Paul Hayes** of Norwich. The thoughts of **Richard Emery** of Southampton: "Charles Palmer beats Hettie MacDonald only on quantity. Four episodes, four corkers. 'Nuff said."

CHARLES PALMER • DIRECTOR

"Thank you to the readers of **Doctor Who Magazine** for voting me their favourite director of 2007. I loved working on the show, the combination of glorious scripts and wonderful talent made it a very special experience. I'm thrilled to have won this award, thank you."

Best Villain

JOHN SIMM • THE MASTER

"Best Supporting Actor? *And* Best Villain – ah, that's the one you *really* want, isn't it! Thank you very much to all the **DWM** readers for voting, I really feel very honoured and humbled."

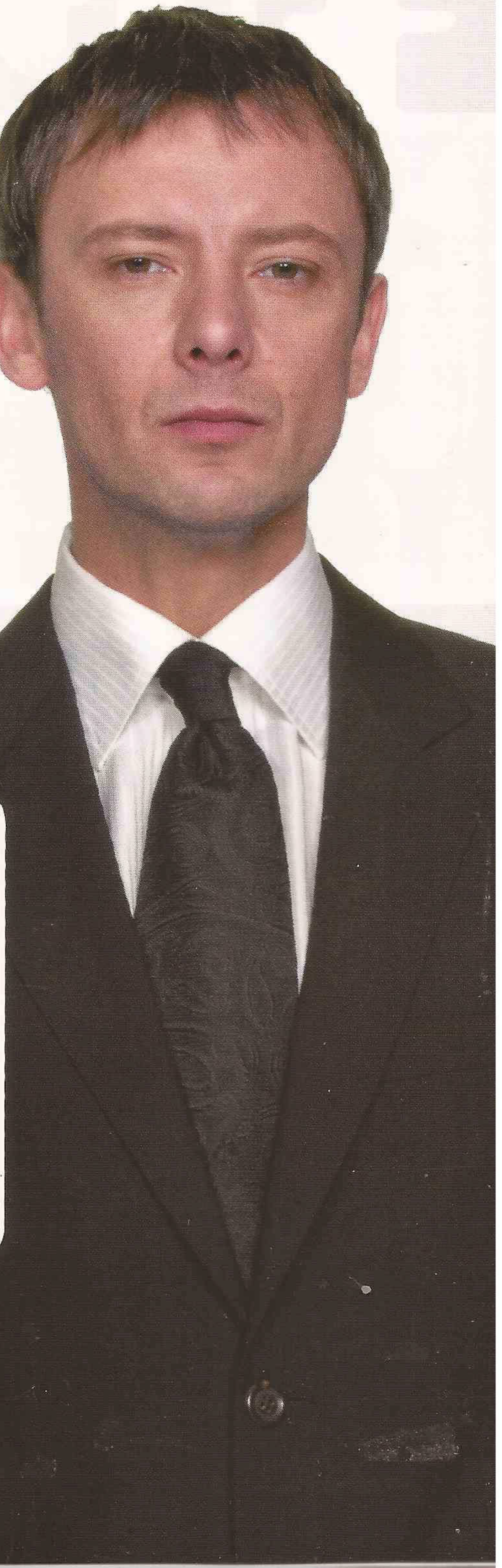
Rank	Villain	% vote
1	**The Master** John Simm	48.41%
2	**Son of Mine** Harry Lloyd	17.10%
3	**The Master** Derek Jacobi	13.35%
4	**The Master** No actor specified	9.89%
5	**Dalek Sec** Eric Loren	2.21%
	Others	9.04%

From the moment the votes started to be counted for Best Villian, it was clear that one character was in for a landslide victory – and sure enough, at the final tally the Master was the emphatic winner. Over 70% of you voted for the Doctor's arch nemesis, with John Simm's insane incarnation the runaway winner. **Claire Higgs** of Wolverhampton spoke for many of you when she said, "No contest, it just has to be the Master as portrayed by John Simm. Sheer, utter lunacy and absolutely brilliant."

The Master's only serious contender was that most disturbing of 'public schoolboys', Son of Mine – the creature that possessed the body of Baines in *Human Nature/The Family of Blood*.

"Harry Lloyd gave one of the creepiest performances in *Doctor Who* since Bernard Archard as the possessed Marcus Scarman in *Pyramids of Mars*," **Steve Hillman** of Plymouth enthused. "Harry is a stunning actor and had me, at 41 years old, clutching a cushion in fearful suspense! Genius."

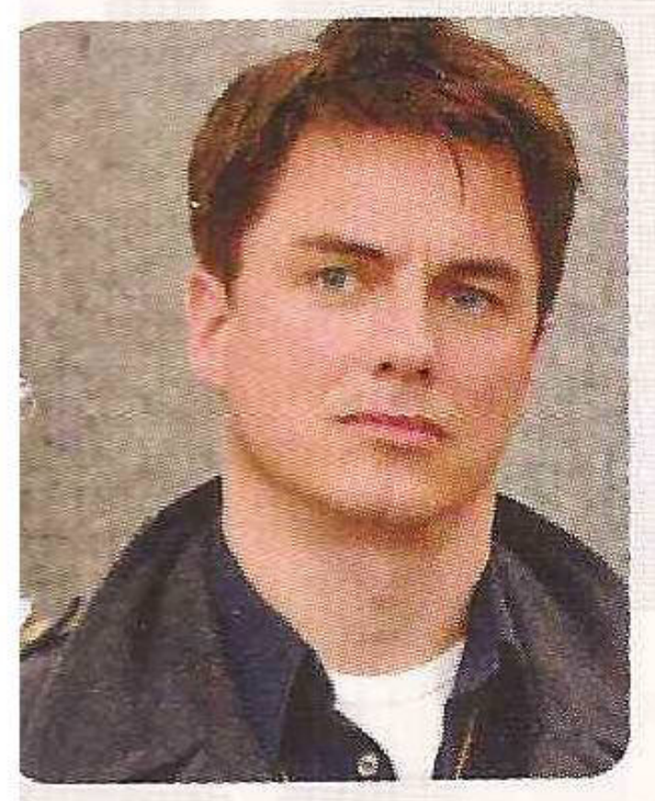
Third place went to Sir Derek Jacobi's portrayal of the evil Time Lord: "He was quite, quite brilliant! But how frustrating that he was only the Master for five minutes!" lamented **Tony Styles** of Ayreshire. The inimitable Dalek Sec, bringing up the rear in fifth place, had his fans too: "I *loved* Dalek Sec," confessed **Scott Fletcher** of Epping, "he was such an unusal adversary for the Doctor. Scary yet sympathetic. I wish he'd become a companion!"



Best Supporting Actor

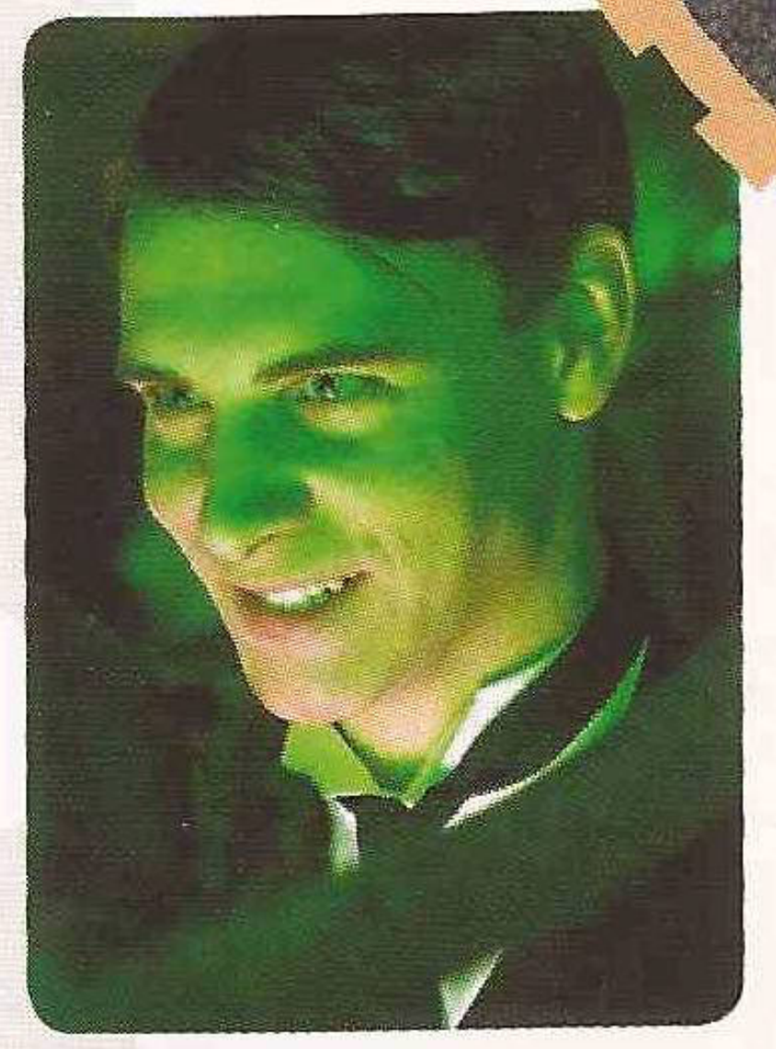
Rank	Actor/Character	% vote
1	**John Simm** The Master	26.56%
2	**Derek Jacobi** Yana/The Master	20.42%
3	**John Barrowman** Captain Jack	15.69%
4	**Harry Lloyd** Son of Mine	13.30%
5	**Dean Lennox Kelly** Shakespeare	5.23%
	Others	16.80%

As well as his character being voted Best Villian, John Simm also triumphed in the race to be Best Supporting Actor, for his oustanding perfomance in *Utopia/The Sound of Drums/Last of the Time Lords*. "John Simm managed to create the Master all over again, playing him with obvious relish and showing a deeply disturbed psyche. A truly masterful performance!" praised **Ben Kirkham** of Stoke-on-Trent. "Simply the best Master since Roger Delgado," added **Stuart Kirk** of South Shields.



This category was much harder fought than the Best Villian award; in second place, just 6% behind, was Sir Derek Jacobi, who "oozed class and distinction from every pore, and gave Yana exactly the emotional weight the character needed," according to **Paul Hayes** of Norwich.

Simon Smith of Radcliffe-on-Trent was supportive of John Barrowman, in third place this year after being voted first in the last **DWM** poll he was eligible for, back in 2005. "It had to be John Barrowman. He is *so* what *Doctor Who* is all about!" **James Barker** of Kent agreed: "John is brilliant in *Doctor Who*, he's brilliant in *Torchwood*... well, he's just brilliant isn't he?"



More plaudits for fourth-placed Harry Lloyd came from **Marie Thompson** of Sheffield: "Has there ever been an guest actor in *Doctor Who* as good as Harry Lloyd? His sinister, unblinking performance as Baines/Son of Mine had me spellbound. And I can't believe that he's the same guy that's in *Robin Hood* playing Will Scarlet!"

And talking of Wills, Dean Lennox Kelly, star of *The Shakespeare Code*, completed the Top Five for his performance as the dashing Bard. "Dean Lennox Kelly just has to win!" demanded an excitable **Sarah Brackenbury** of Chelmsford, "To begin with, I didn't think he looked anything like the Bard. But by the end of the story, I was literally spellbound by his fantastic performance. Perhaps it was witchcraft? Encore, Shakespeare! Bravo, Dean!"

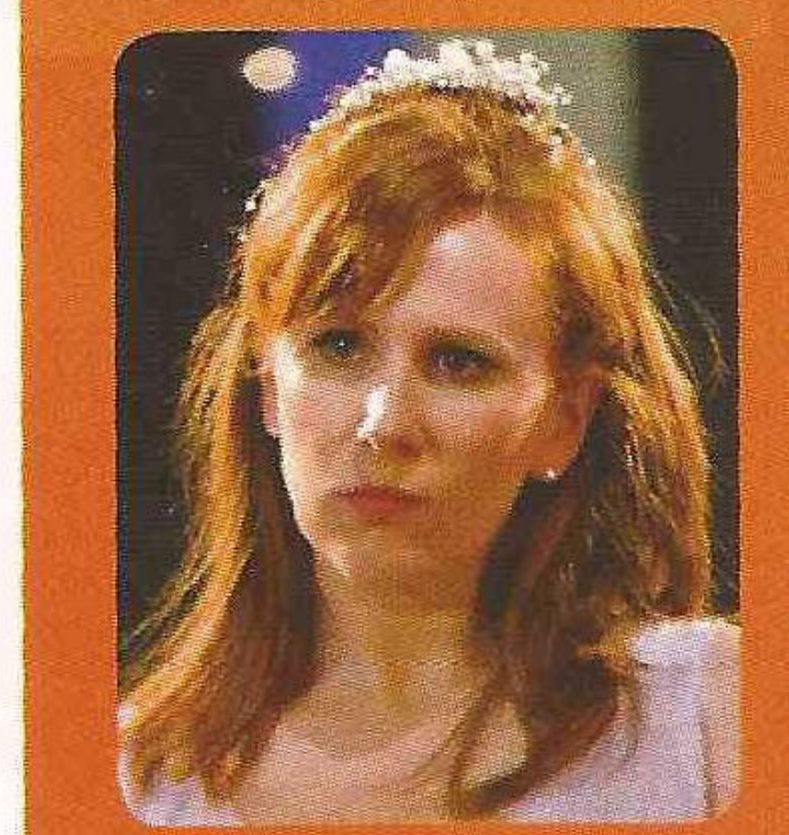
Best Supporting Actress

Rank	Actor/Character	% vote
1	**Carey Mulligan** Sally Sparrow	28.56%
2	**Jessica Hynes** Joan Redfern	22.93%
3	**Catherine Tate** Donna Noble	11.57%
4	**Miranda Raison** Tallulah	5.99%
5	**Chipo Chung** Chantho	5.80%
	Others	25.15%

The award for Best Supporting Actress was another closely fought category, but one performer alwaus had the edge over her rivals. For her performance as Sally Sparrow in the poll-topping *Blink*, you decided to give the award for Best Supporting Actress to Carey Mulligan. "At the end of the episode," said **Peter Scott** of Ash, Surrey, "I know I was not alone in thinking that we were leaving behind possibly the best companion the Doctor never had."

Jessica Hynes came a close second, receiving much praise for her heart-rending portrayal of Joan in *Human Nature/Family of Blood*. "A superbly skilled, layered performance. Loved her!" said **James A Fitzpatrick** of Attleboro, USA.

Third place went to Catherine Tate, who débuted as the bolshy Donna in *The Runaway Bride*. "Tate walks it, of course" insisted **Richard Emery** while **Simon Smith** noted "I thought she was going to be a bit of a mistake... but she turned out to be utterly fantastic!"



CAREY MULLIGAN • SALLY SPARROW

"This award is a wonderful surprise! Thank you so much to all the readers who voted. I had such fun playing Sally Sparrow and am very proud to have been involved in *Doctor Who*, particularly in *Blink* which was so brilliantly written by Steven Moffat and directed by Hettie MacDonald."

Best Monster

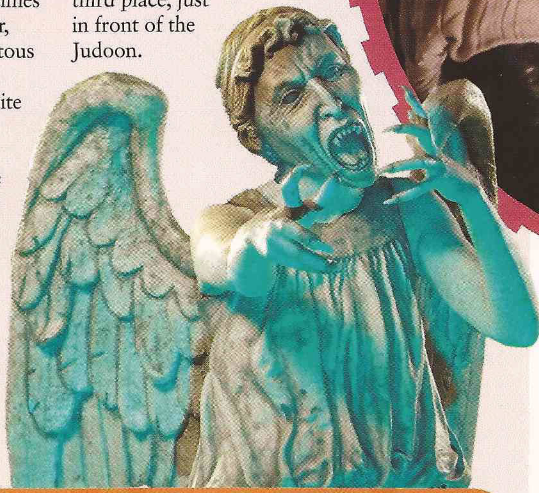
Rank	Monster	% vote
1	The Weeping Angels	58.90%
2	The Scarecrows	13.92%
3	The Daleks	8.60%
4	The Judoon	8.03%
5	The Toclafane	3.38%
	Others	7.17%

Winning by a huge margin of over four times as many votes as their nearest competitor, were the terrifying and seemingly ubiquitous Weeping Angels from *Blink*.

"The Weeping Angels were my favourite monsters," wrote **Sasia Marriott-Waite** of Swindon. "They were genuinely unnerving to watch – I almost fell off the sofa when they first appeared. Plus, now I can't go anywhere without shouting 'Don't blink! If you blink you're dead!' every time I see a statue. Much to the embarrassment of my family!" We know the feeling, Sasia.

Andrew Kaplan of Las Vegas, USA added, "Terrifying without ever moving. What could be better than that? The Scarecrows would have to be runners-up."

The Scarecrows were indeed in second place, while amazingly, the Daleks were relegated to third place, just in front of the Judoon.



Best Prosthetic

It was a four-horse race for Best Prosthetic, but eventually knocking the Judoon into second place was the fabulous make-up created to realise Professor Yana's doomed assistant, Chantho, in Russell T Davies' *Utopia*. **Eric Gjovaag** of Washington, USA summed up his decision beautifully: "Chan there is no choice tho. Chan the look of Chantho was absolutely stunning tho. Chan granted, Chipo Chung's performance was a big part of it too tho."

Rank	Prosthetic	% vote
1	Chantho	17.71%
2	The Judoon	17.61%
3	The old Doctor	15.56%
4	Dalek Sec Hybrid	14.98%
5	The Scarecrows	8.56%
	Others	25.58%

The masks made for the menacing, justice-service Judoon were much appreciated by **Cathy Taylor** of Nuneaton: "At last! A new race of monsters to rival the greats like the Sontarans and Sea Devils! An utterly convincing design, and so animated."

David Tennant, who suffered for his art in *Last of the Time Lords*, may take solace in the fact the the prosthetics he wore won third place. "You could really believe that the poor Doctor had aged a hundred years," explained **Sam Atwood** of Dundee.

NEILL GORTON • MILLENNIUM FX

"I'm going to get a ribbing from Rob Mayor over this as I was rather pleased with the ageing make-up I did on David Tennant, but Rob has beaten me with his sexy insect girl... Grrrr, I'll get you next season, Rob! Chantho was Rob's baby from design through to sculpt to the final application. Pete Hawkins chipped in with some animatronic mandibles action and the fabulous Chipo Chung did an amazing job of making Chantho so cute and a little sexy, while having the face of a grasshopper!"

Best Set Design

Rank	Episode	% vote
1	The Shakespeare Code	25.54%
2	Utopia/The Sound of Drums/ Last of the Time Lords	16.86%
3	Daleks in Manhattan/ Evolution of the Daleks	16.07%
4	42	11.05%
5	Gridlock	10.85%
	Others	19.63%

The Shakespeare Code was the convincing winner in this category, with one quarter of the overall vote. "I was blown away by the set design on this one, and the subtle CGI helped to build an authentic seeming Tudor England," said **Anton Purnell** of Cowley, Oxford.

He wasn't alone – **David Sweetman** of Cornwall was also enamoured by the way London in the sixteenth century was realised: "Every little detail seemed right – from the dirt on the streets and the emptying of chamber pots, to the rooms of the tavern and the Globe itself. It was impossible to tell which shots had been

EDWARD THOMAS • PRODUCTION DESIGNER

"*The Shakespeare Code* was an Art Department's dream. I knew it was going be big and look fantastic, as Elizabethan England is such a great period to do. With no access locally to the architecture we required, we had to be clever balancing our studio set-builds with our location shoot. The Globe was a huge challenge – we literally had to go in, dress the set, light and shoot, then de-rig before it was open to the public in the morning! All the shots contained within the stage area were shot on a set built in our studio."

Number Crunching...

- The 2007 *Season Survey* has seen **DWM**'s biggest ever response with almost 5000 votes. The ages of the voters was as diverse as ever, ranging from 4 to 72 – giving an average age of 29. The ratio of male to female voters was 68% to 32%.

- Many voters said that they felt that this series had been "the best yet" – and this was reflected in the scores. Both *Blink* and *Human Nature/The Family of Blood* scored higher than anything from the last two series, while the lowest-scoring story, *Daleks in Manhattan/Evolution of the Daleks*, still managed a higher score than last year's bottom three.

- The Under-18s' top-rated story was *Utopia/The Sound of Drums/Last of the Time Lords*, with a high average of 9.3. This group was also much more enthused by *Daleks in Manhattan/Evolution of the Daleks* than older viewers, voting it into fourth place. Russell T Davies was by far the most popular writer with this age-group, while every vote for Reggie Yates came from the youngsters. Aww! The Under-18s also miss Rose Tyler the most, with Billie's character coming top in the list of things they'd most like to return.

- The voters aged 36+ rated *Blink* higher than other age groups, with an average score of 9.45 out of 10. This group overwhelmingly voted Derek Jacobi as their favourite actor. The nostalgic older voters most wanted to see the Brigadier and UNIT to make a return, followed by the Zygons.

- The ladies tended to be more generous markers than the men, with every story averaging over 7 out of 10. The women placed *Blink* first, closely followed by the finale. The women

filmed in the real theatre and which were created in the studio. Simply magnificent!"

The sets for the final story came in second place, and also received much praise: "Want to know how good the set designers were in the finale?" asks **Jane Featherstone** of Malborough, Wiltshire, "They were *so* good that they managed to create Downing Street again from scratch – just for a few scenes in *The Sound of Drums*! Not only that, but look at the range of locations created for this three-parter – the Valiant, the devastated Earth, the human colony in the year One Hundred Trillion – all of them 100% convincing."

Coming third, the sets for the Dalek two-parter delighted a New York resident, **David H Jones**: "My home town, brilliantly realised in *Doctor Who*! A dream come true!"

Not only did *The Shakespeare Code* win the award for Best Set Design, it also managed to win in the Best Costume Category, too. "Lilith's outfit displayed some beautiful costume work from Louise Page," said **Leslie McMurtry** of Albuquerque, New Mexico. **Sean Alexander** added, "It goes without saying that *The Shakespeare Code* looked so lush on account of the BBC doing what it does best – period drama."

Proving Sean's point, both second and third places went to this series' two other period pieces. **David Sweetman** said of the costumes in *Human Nature/The Family of Blood*, "I've studied this era of history closely, and I defy anyone to spot a single thread that was out of place on those costumes, not even on the extras. An absolutely perfect evocation of the fashions of the time." **Katie Fox** of Devon meanwhile voted for *Daleks in Manhattan/Evolution of the Daleks* confessing, "Although some of my friends didn't like this story as much as me, one thing we're all agreed on is the costumes were superb! I'd love to wear an outfit like Tallulah's stage-get up. (And my boyfriend would like me to wear it too!)"

Best Costume

Rank	Episode	% vote
1	The Shakespeare Code	32.69%
2	Human Nature/The Family Blood	31.43%
3	Daleks in Manhattan/ Evolution of the Daleks	13.77%
4	Blink	5.72%
5	Utopia/The Sound of Drums/ Last of the Time Lords	5.04%
	Others	11.35%

LOUISE PAGE • COSTUME DESIGNER

"*The Shakespeare Code* was a busy episode for the costume department, and I was very pleased with my witches costumes, which were made of shredded chiffon – and filming in the Globe was fantastic!"

tended to vote for David Tennant for Greatest Contribution, while the men voted for Freema. We wonder why that might be?

● 63% of voters always tune into *Doctor Who Confidential*, while only 8% never see it. *Totally Doctor Who* was regularly watched by 28% of the voters, although a further 45% tuned in occasionally. 67% of voters watched some, or all, of *The Infinite Quest*, with 33% not watching any of it. Other *Doctor Who* items were of less interest, with 12% regularly downloading the online podcast each week, but 60% never listening to these. 12% were regular 'Red Button' users, but 53% were either uninterested or don't have access to digital TV. Only 9% of voters had looked at the BBC's YouTube exclusives.

27% of voters regularly buy *Doctor Who Adventures* – unsurprisingly, this was mainly younger voters. 13% are addicted to *Battles in Time* magazine, with a further 16% sometimes dipping in.

And finally, 85% of voters are regular **DWM** readers, with 14% buying the magazine occasionally. Only 1% said that they *never* bought **DWM**, which means that they won't be reading when we poke our tongue out at them!

Best Special Effect

Rank	Special Effect	% vote
1	The Master regenerates	13.58%
2	The Toclafane descend	13.48%
3	The TARDIS chases a taxi	12.69%
4	Gallifrey	6.64%
5	The Lazarus Monster	5.65%
	Others	47.96%

The final three-parter provided the two most popular special effects this year, with the thrilling motorway chase from *The Runaway Bride* coming third. The shock regeneration of the Master in *Utopia* just managed beat the spectacular sight of the descending army of Toclafane in *The Sound of Drums* to first place. "Absolutely awesome!" said **Charles Taylor** of Putney, "The regeneration was a total surprise, brilliantly realised by the talented SFX team. I've never been so enthralled by a visual effect!"

DAVE HOUGHTON • THE MILL

"For the Master's regeneration Russell wanted it to resemble the Doctor's regeneration in *The Parting of the Ways*. So we literally replicated what we did in that episode – but with more finesse, as we had a bit more time! I think what's great about it is the sense of energy in the volcanic eruption that emanates from the Master as he transforms into a new, vibrant, self."

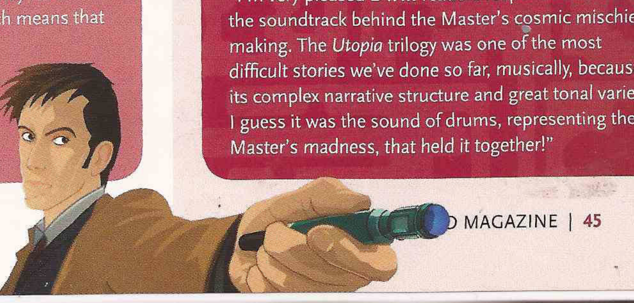
Best Music

Rank	Writer	% vote
1	Utopia/The Sound of Drums/ Last of the Time Lords	42.94%
2	Human Nature/ The Family of Blood	18.00%
3	Blink	13.39%
4	Daleks in Manhattan/ Evolution of the Daleks	6.54%
5	Gridlock	4.29%
	Others	14.84%

Chris Kilby of Lanarkshire waxed lyrical about why the music for the final story deserved its award: "Murray Gold's best score has to be for that last story – particularly *Utopia* for the pounding Master revelation. The swirling, vertiginous theme perfectly captured the Master's insane menace." **Mark Harrison** of Middlesbrough added, "Murray scored the 'Death of the Master' scene with an aural majesty seldom heard outside Hollywood films. Dramatic and heartbreaking."

MURRAY GOLD• COMPOSER

"I'm very pleased **DWM** readers responded so well to the soundtrack behind the Master's cosmic mischief making. The *Utopia* trilogy was one of the most difficult stories we've done so far, musically, because o its complex narrative structure and great tonal variety. I guess it was the sound of drums, representing the Master's madness, that held it together!"



Greatest Contribution

DAVID TENNANT • THE DOCTOR

"To be honest it's a pleasure to make *any* contribution to the glorious world of *Doctor Who*, let alone the 'greatest' one. I'm not really sure what I've done to deserve such an accolade when I'm surrounded with so many amazing, talented, exceptional people who all work so long and hard on *Doctor Who*. But I'm absolutely delighted to receive this and just want to say a huge thank you to all **DWM**'s wonderful readers. You really are a terribly lovely, gifted, good-looking, perspicacious bunch. Thank you all very much indeed."

Rank	Contributor	% vote
1	**David Tennant**	37.50%
2	**Freema Agyeman**	25.48%
3	**Russell T Davies**	14.05%
4	**John Simm**	6.20%
5	**Paul Cornell**	2.62%
	Others	14.15%

Predictably the top two positions were taken by the Doctor and his companion. "Such a tough category!" said **Colin White** of Brentwood. "So many people contribute to making *Doctor Who* the best drama on TV that it seems unfair to single one person out. However, David's portrayal of the Doctor goes such a long way to making people tune in every week, and if he didn't do this well, all of the other contributions would count for nothing."

"He lights up my television screen every time I watch him!" enthused 13-year-old **Laura Hugill** of Leeds.

"I saw the lights being turned on in Blackpool this year and the David Tennant fans were out-screaming McFly's!" added **Mark Rogers** of Worcester Park. "Right now David Tennant *is* Doctor Who!"

Freema Agyeman was in a creditable second place after her popular début as Martha Jones.

"She had the very difficult job of stepping into Billie Piper's shoes and was great from the first episode. I'm glad she's coming back for the next series!" said **Mark Salter**.

Showrunner Russell T Davies was in third place. "This category is always dominated by the on-screen talent," said **Jenny Dean** of Hull, "but we should remember that without Russell our series wouldn't be the massive hit it is."

Most Like to Get Rid Of

Rank	Nomination	% vote
1	**Nothing**	13.40%
2	**The Daleks**	8.04%
3	**Spoilers/Next Time trailers**	7.93%
4	**The Sonic Screwdriver**	4.13%
5	**Robot Santas**	3.52%
6	**Companions' families**	3.44%
7	**Donna Noble**	3.27%
8	**Romance/Lovesick companions**	3.15%
9	**Stories set on Earth**	2.83%
10	**Pig Slaves**	2.80%
	Others	47.49%

Ooh, we were opening a can of worms here! Hearteningly, many of you refused to answer this question, or replied that you didn't want to see the series changed one little bit. "It's perfect as it is!" was the cry of many. For those who did express an opinion, the surprising nomination for the chop was the Daleks – although many gave the caveat "for one series at least."

Endless suggestions were made, however, including "the wait between series," "pop culture references," "squashed credits," "David Tennant's clothes," "the one boring episode each year," – and a handful of votes for the Kandy Man. It was almost *20 years ago*, people! Time to move on...?

Most Like to Return

Ooh, you're a nostalgic bunch and no mistake! Our question 'What would you most like to see return from *Doctor Who*'s past?' was deliberately left open-ended – so recent monsters such as the Toclafane and the Weeping Angels were just as eligible as the Voord and the Sensorites. Various past companions, actors, writers, and directors were nominated – and even a few abstract votes such as "the Doctor's face in the title sequence," "other rooms in the TARDIS," and "longer multi-part stories."

The Zygons were the monsters most overdue for a comeback: "I loved them in their day – excellent costumes and wonderful voices," said **Steve Hillman** of Plymouth.

John Simm's portrayal of the Master was popular enough for many to vote for his speedy return. "John Simm *must* return," said **Simon French** of Worcester. "Surely the Master has somehow survived?!"

But it was Dalek creator Davros that topped the list, with a huge vote of confidence.

"Someone as iconic as Davros should return, and I trust Russell to do it with great skill, just as he re-introduced the Master," said **Robert Chapman**. **Sean Alexander** agreed. "It's a no-brainer. Perhaps the time is right for Caan to search out his creator once more...?"

Rank	Nomination	% vote
1	**Davros**	9.34%
2	**The Zygons**	8.03%
3	**The Brigadier/UNIT Family**	6.73%
4	**The Master**	5.56%
5	**The Silurians/Sea Devils**	5.48%
6	**Former Doctors**	5.22%
7	**The Ice Warriors**	5.12%
8	**The Sontarans**	4.92%
9	**Rose Tyler**	4.52%
10	**Sally Sparrow**	3.01%
	Others	42.07%

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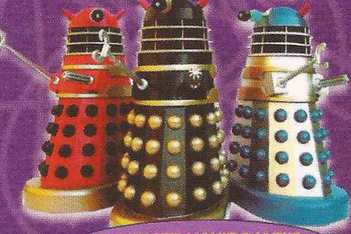

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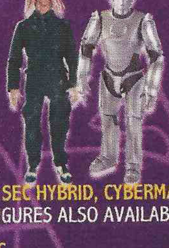

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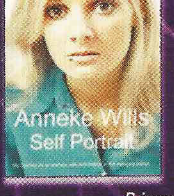

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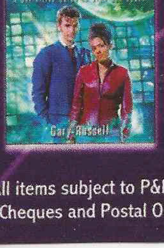

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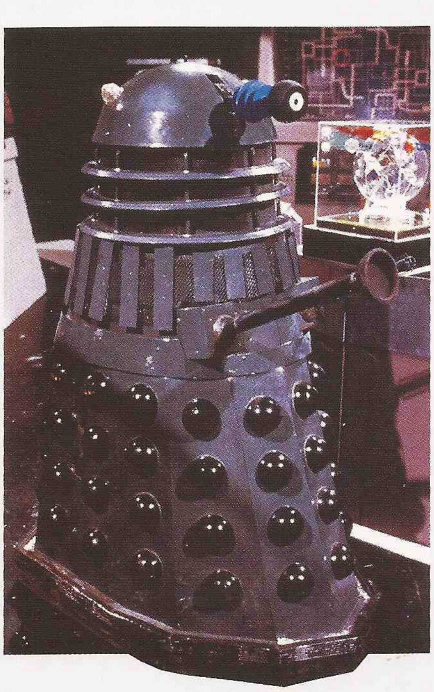
DESTINY OF THE DALEKS

"The resurrection has come, as I always knew it would..."



AS THE OPENING STORY OF SEASON Seventeen, *Destiny of the Daleks* acts as a rather insincere introduction to the glorious, colourful chaos of the stories that follow it. A very traditional, almost by-the-numbers story, given a spooky, curiously bleak spin with some unusual direction, facilitated mainly by experimental technology the director was lucky enough to play with. The story sticks out like a sore thumb. But dig a little deeper, and the significant behind-the-scenes changes start to become obvious.

The old script editor had departed, and his surprising replacement would have a huge influence on the year ahead. The companion had quit the show, too, offering the production team what would turn out to be a unique opportunity in the history of the series. (And did they fumble this wonderful chance? Opinion is, and probably forever will be, divided.) On top of all this, ongoing budgetary difficulties continued to make themselves felt: producer Graham Williams was determined to throw as much money as possible at this story, to give the start of the season and the Daleks the kind of treatment they deserved, but still he felt that it wasn't enough.

Although it was shown first, *Destiny of the Daleks* was filmed third in that season, so these changes had already had plenty of time to make their effects felt. Things had settled down at the production office – but, even so, this story caused a few little hiccups, mainly when Terry Nation's old-school script went head-to-head with script editor Douglas Adams' new vision for the series. Before it even hit Adams' desk, Nation had prevaricated on his writing duties, moving the deadline back to suit his huge workload for his new series, *Blake's 7*. Nothing about this story would turn out to be simple.

But, for all that, *Destiny of the Daleks*' blend of solid story (from Nation) and comic flourishes (from Adams) stands firmly as one of the better stories of the era. You may feel the 'undergraduate humour' and wilder style of the rest of the season chomping at the bit throughout, but whatever you think of Season Seventeen as a whole, its excesses are reined in here – and the result makes it one of the series' most remarkable stories.

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- OOPS!
- SPECULATION

EPISODE ONE

Broadcast: 1 September 1979

Inside the TARDIS, Doctor Who (Tom Baker) **is repairing K9, who seems to have caught laryngitis. Confused by this, he calls for Romana's help – but is apparently confronted by Princess Astra of Atrios** (Lalla Ward) **instead.**

K9's 'laryngitis' is a neat trick to get around the departure of voice artist John Leeson, who left the series at the end of Season Sixteen to concentrate on other work. "Two years was enough," he said in **DWM** 228. "There was more to life than being a tin dog, so I took the risk and left." K9's throaty gurgles here are provided by Dalek voice artist Roy Skelton – and from *The Creature from the Pit* (1979) through to the end of this season, David Brierley stepped in to provide K9's voice full-time.

Writer Terry Nation had more or less refused to use K9 in the story anyway; he was protective of his creations, the Daleks, and jealous of the competition.

Behind the scenes, in the run-up to Season Seventeen, all sorts of upheaval was shaking the world of *Doctor Who*. The most obvious was Romana's regeneration, from Mary Tamm to Lalla Ward. "I felt I'd done all I could with it," Tamm said in **DWM** 262. "She was meant to be smarter than the Doctor, but she never really came into her own." Producer Graham Williams tried to persuade Tamm to stay on for another year, but without success. Tamm herself has suggested it was her own throwaway comment about Lalla Ward's suitability for the role of companion which put the idea of casting her in Williams' head. Ward herself, though, reckons differently: "Tom and I obviously worked as a relationship [the two had become an item during the filming of *The Armageddon Factor* (1979)], so I think Tom and I hatched a plan," she said in **DWM** 340. "[Tom] talked to Graham Williams, who took me out to lunch and offered me the job."

Mary Tamm has often expressed surprise – and, it would seem, a little dismay – that she wasn't asked back to film a regeneration scene. "I think they did miss out on a good scene, which would have been unique," she says in *There's Something About Mary*, one of the extras on the UK DVD release of *The Key to Time*. Tamm, though, was visibly pregnant by the time of *Destiny of the Daleks*' recording, and so any filming would have been difficult for the actress.

Behind the camera, script editor Anthony Read decided to call it a day, too. Graham Williams repeatedly asked him to stay, but Read had a lucrative writing deal in the offing and, despite having enjoyed his time on the show, nothing – not even an intervention from Graeme McDonald, the BBC's Head of Series and Serials – could change his mind. Having been impressed by Douglas Adams during his writing of *The Pirate Planet* (1978), Williams offered him the job as script editor.

Never before and never since has the series seen a regeneration quite like Romana's. Although he knew it was necessary, Terry Nation had purposely not written this scene, believing such continuity-based work to be the script editor's job. Therefore, it was left to Adams to fill in the blanks with this consciously light-hearted take on the usually traumatic regeneration process. Having been told by the Doctor that she can't go around wearing someone else's body, Romana steps out of the control room several times to 'try on' a number of different forms: a silvery-blue-skinned alien female; a statuesque valkyrie-like woman; a freakishly tall woman with fashions seemingly from Ancient Greece (the camera's pan up her white, pleated dress echoes the very first appearance of Romana, in *The Ribos Operation* (1978)); and finally back to Princess Astra's form – in an exact duplicate of the Doctor's costume, before it's later switched for a pastels-and-pinks version of the same.

The questions hanging over this regeneration are almost without number. What caused Romana to regenerate? How was she able to flip so easily between so many forms before making a final choice? How was she able to choose her form at all? When the Doctor has suffered side-effects as various as memory loss, split personality, pain and weakness, why doesn't Romana even bat an eyelid?

There has been endless speculation on all these issues, but the series itself has rarely tried to explain them away. *The Christmas Invasion* (2005) offers some help: when the Doctor's hand is hacked off in the fight with the Sycorax leader, he is able to grow it back, explaining that there is a 15-hour window after regeneration during which a Time Lord's form is in some way mutable by sheer force of will. Perhaps Romana (being a typical woman, unable to settle on the right 'outfit'?) is taking advantage of this ability? Of course, from her arrival in the TARDIS, Romana is very proud of her shining academic career – unlike the Doctor, who clearly never paid much attention while in the Academy on Gallifrey. Maybe the ease with which Romana regenerates, and the ability to play with her form during the process, is something she was taught – in a class that, perhaps, the Doctor missed? The Doctor here certainly seems unfazed by what Romana is doing, suggesting he knows that regeneration of this nature is not impossible. ▶

▲ *Top: Looks familiar? Lalla Ward as Romana.*

▲ *"Too tall!"*

▼ *"How can a robot catch laryngitis?" The Doctor tends to K9.*

◄ Another option to consider is this: maybe Romana is not physically transforming herself into all those different women. We have seen, in the case of Cho-Je in *Planet of the Spiders* (1974) and of the Watcher in *Logopolis* (1981), the ability of Time Lords to project a 'future version' of themselves. Is this what Romana is doing here, albeit in a more flighty manner?

There is some evidence in the series to explain how Romana is able to choose her new form, instead of being prey to the pot luck the Doctor suffers from in his own regenerations. In *The War Games* (1969), the Time Lords change the Doctor's form as a punishment, showing him a number of possible options before doing so. Maybe Romana used a similar method to control her own transformation? The evidence is mounting that the Doctor's lack of education could have caused him some serious ongoing problems. (Are you listening, kids? Stay in school!)

The lack of physical suffering during Romana's regeneration is also not unique in the series. Consider the Master's regeneration at the end of *Utopia* (2007); although it's caused by a painful trauma (Chantho's gunshot), the Master is up and about, with seemingly no terrible side-effects, as soon as the process is complete.

All this aside, though, the largest question remains: what happened to make Romana regenerate in the first place? Could it have been a conscious decision? This would seem to be the case, given her rather blasé attitude towards the whole thing. In Eric Saward's novelisation of 1984's *The Twin Dilemma*, he states that Time Lords who regenerate voluntarily are able to exert some control over their new form – a neat explanation, which answers many of the questions posed by *Destiny of the Daleks*. But what if Romana made no such choice, and the process was caused by an influence unseen in the story? In the Big Finish audio *Gallifrey: Lies* (2005) by continuity maven Gary Russell, Romana was forced to regenerate to foil the plans of an ancient Gallifreyan evil known as Pandora. Meanwhile, in *The Lying Old Witch in the Wardrobe*, a short story in the Big Finish anthology *Short Trips: Companions* (2003), writer Mark Michalowski suggests that exposure to radiation from the Key to Time irrevocably damaged Romana's body, necessitating a regeneration. (Given its source, was this radiation similar to the Time Vortex energy which triggered the Ninth Doctor's regeneration in *The Parting of the Ways* (2005)?) *The Lying Old Witch in the Wardrobe* also goes on to say that the woman we see regenerating at the opening of *Destiny of the Daleks* wasn't the real Romana, but actually a manifestation of the Doctor's TARDIS, consumed with jealousy of his companion! But let's be honest, things are confusing enough...

▲ *Top: "What are you doing here?" The Doctor's first glimpse of Romana's new body.*

▲ *Romana, feeling a little blue.*

▼ *Romana, some flowers and – ooh look! Rocks!*

The costume worn by the first of Romana's alternate bodies was originally created for Zilda from *The Robots of Death* (1977).

Romana wonders where the TARDIS is heading. "I don't know," replies the Doctor, "it depends on the randomiser."

This clever bit of kit, which ensures even the Doctor doesn't know where he's going next, was installed at the end of *The Armageddon Factor* to fox any attempt by the Black Guardian to hunt the TARDIS down.

The TARDIS materialises on a rocky, barren landscape, underneath a huge overhang of stone. Inside, the Doctor offers Romana a couple of pills to protect against the high levels of radiation outside. He also hands her a bleeper which will remind her to take her next dose. The pair set out...

The dangerous radiation on Skaro was established when the Doctor first visited the planet in *The Daleks (aka The Mutants)* (1963-4).

In both the original storyline and the first draft of the scripts, Nation envisaged Skaro being shrouded in darkness, with all exterior scenes taking place at night. Presumably budgetary constraints, which plagued the series at this time, put paid to any night filming. The novelisation, written from rehearsal scripts rather than the finished story, follows this original idea.

The Doctor senses something familiar about the planet they're on. "I've a feeling I've been here before," he says. "Deja vu?" asks Romana, to which the Doctor replies, "Oui."

That French will come in handy when they land in Paris in the next story, *City of Death* (1979).

! ? Did the Doctor not recognise the coordinates for Skaro from the console? Maybe, as part of the installation of the randomiser, coordinates are no longer shown.

The Doctor and Romana set out across the barren landscape, soon finding a ruined city, when a series of tremors rock the ground under their feet. Moving on, they hide from a group of people dressed in grubby rags, who are carrying a humanoid corpse on a stretcher. They bury the body under heavy rocks.

Once the people have moved off, the Doctor goes for a closer look at the body. The Doctor determines that he died of

DESTINY OF THE DALEKS

"exhaustion and malnutrition," and seems surprised that he wasn't simply killed by the planet's radiation.

When Romana queries the custom of burying the dead under a pile of rocks, the Doctor points out that it would be hard to dig a hole in the solid rock of the ground around them. But the next scene shows that there is an abundance of sandy ground just around the corner…

Romana sees a spacecraft flying overhead. She and the Doctor watch as it lands and buries itself in the soft sand.

Romana says of the spacecraft: "Judging by design and size, I'd say it had intergalactic range and time-warp capability. Origin: almost certainly star system 4-X-Alpha-4." The Doctor replies that "without reference to my *Jane's Spacecraft of the Universe*, I wouldn't dispute that." This is a reference to the publications of Jane's Information Group, world-renowned books detailing forms of military and civilian hardware and transportation. The series has not, as yet, published a book on spaceships.

The Doctor and Romana approach the ship, but a series of explosions tears up the ground ahead of them. They take shelter in the ruined city, where the Doctor figures out that the tremors they felt were underground drilling, and the explosions are "high-impact phason drills." Another explosion rocks the building in which they're hiding, and a column of rock collapses on to the Doctor, trapping him.

Romana claims the column is too heavy for her to move – so it's a shame that it wobbles like crazy every time she so much as brushes it with her fingertips. This same super-wobbly, yet super-heavy, rock is used to bury the dead body a few scenes earlier. It must be a mineral peculiar to Skaro.

The Doctor suggests that Romana asks K9 for some help – but jealous Nation's original storyline had him asking her to "fetch some lifting gear."

Romana races to the TARDIS, leaving the Doctor alone with his book…

▲ *Top: Robots in lycra! Lan (Tony Osoba) and Agella (Suzanne Danielle) strike a pose.*

▲ *Doctor in distress!*

▼ *Beaded and beautiful – Agella the Movellan.*

The Doctor reads – and scoffs at – Oolon Coluphid's *Origins of the Universe*. Coluphid is a character from Adams' famous radio series *The Hitchhiker's Guide to the Galaxy* (in which, his surname is spelt with two 'L's).

"Why didn't he ask someone who saw it happen?" the Doctor disparagingly complains of Coluphid's theories of the creation of the universe. Whatever he thinks at this point will be challenged, however, by his discovery in *Terminus* (1983) that a time-travelling spaceship with a faulty engine was the cause of the Big Bang.

Romana is followed by a pale, scruffy man, Tyssan (Tim Barlow). Just as she gets close to the TARDIS, she watches helplessly as another series of explosions dislodges the rock above the ship, trapping it under tons of rubble and barring her way in. As she vainly cries for K9, a beeping alerts her to the fact she is due her next dose of anti-radiation pills.

Tim Barlow was profoundly deaf, his hearing having been damaged while he served in the army. The actor was able to lip-read without any difficulties, however.

Romana's route back to the TARDIS being barred by a rockfall echoes the events of *The Dalek Invasion of Earth* (1964), in which fallen masonry prevents the Doctor and his crew from hopping into the Ship and legging it.

The Doctor puts down his book in disgust – and sees three white-suited figures standing over him. They raise their guns.

In the original outline for the story, these beings were named 'Petrans'; they had been renamed Movellans by the first draft of the scripts.

Target hoped to publish the novelisation of this story simultaneously with its broadcast; to help him hit his deadline, Terrance Dicks worked from rehearsal scripts while writing the book. There was a moment of panic close to publication, though. The back cover blurb originally revealed that the Movellans were actually robots. Worried this might spoil the enjoyment of the TV audience, it was swiftly rewritten. In the end, though, the book was released a couple of months after broadcast.

Romana, still followed by Tyssan, returns to find the Doctor's abandoned book, but no Doctor. As another explosion rocks the building, Tyssan emerges and a panicked Romana backs away – falling down a long shaft into the depths below…

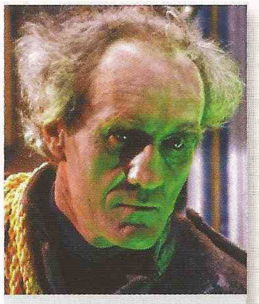
In Nation's original storyline, on her return trip from the TARDIS, Romana senses that she might be being followed and so ducks into hiding. In her hiding place, she is troubled by "a slithering green blob that undulates on her shoulder (The creature that the original Daleks mutated into without the protection of their machines.)" In the final script, Nation returns to this idea in Episode Four.

The Doctor is taken to the Movellan ship, where he tries, without success, to engage his captors in conversation.

While he wanders the bridge of the Movellan craft, the Doctor whistles the famous military march *Colonel Bogey*. (We wonder if the Movellans used the tune for their playground chants: "Davros has only got one arm!") The Fourth Doctor made something of a habit of whistling this tune: see also *The Face of Evil* (1977), *The Talons of Weng-Chiang* (1977) and *The Invasion of Time* (1978).

The Doctor is shaken when the Movellan leader, Commander Sharrel (Peter Straker), reveals that they are on Skaro. He demands to know what the Movellans are doing there, but their leader refuses to explain.

At the bottom of the shaft, Romana struggles to her feet, then sets off to explore the corridors around her. A black wall quivers with the vibrations of the drilling operations and, just as Romana steps away from it, it shatters like glass – revealing the unmistakable forms of the Daleks… ▶



▲ *Tyssan – not as nasty as he looks.*

◄ *Davros – just as nasty as he looks!*

▼ *Below: The Doctor – armed and dangerous.*

▼ *Bottom: Tom Baker keeps Peter Straker and Tim Barlow entertained…*

EPISODE TWO Broadcast: 8 September 1979

In the Daleks' control centre, Romana is interrogated. Having convinced them she is no threat, the Daleks release her, only to send her to work in the mines…

On the Movellan ship, Sharrel explains to the Doctor that the Movellans are here to find out what the Daleks are doing on Skaro. Their conversation is interrupted by Agella (Suzanne Danielle)**, who informs Sharrel that they have caught Tyssan.**

Dancer and actress Danielle was quite a big name at the time, and her casting was a minor coup: her face was so well known that she featured in a press call for the return of the series alongside Baker and Ward.

In the caves below the planet's surface, a Dalek watches over the slaves as they work. Romana talks to two of them, Veldan (David Yip) **and Jall** (Penny Casdagli)**. But the radiation is making her sick, and she collapses to the ground. Veldan tells the Dalek that she has died.**

Casdagli was a late replacement for another actress, who was unwell. Yip, of course, would later find fame in the BBC1 drama *The Chinese Detective*.

On the Movellan ship, Tyssan breaks the news that the Doctor's friend is now in the Daleks' clutches. The Doctor demands that Tyssan help him get into the Dalek control centre. Tyssan leads the Doctor and the Movellans Sharrel, Agella and Lan (Tony Osoba) **into the Daleks' base. Sharrel asks the Doctor if he knows why the Daleks have come to Skaro, and the Doctor explains that this is their homeworld.**

The devastation of Skaro mentioned here started in the war between the Kaleds and the Thals as seen in *Genesis of the Daleks* (1975). At this point, thousands of years after their creation, their homeworld is apparently nothing more than a deserted shell.

In the control room, the Daleks are monitoring their mining operations, determined to drill through to the lower level of the city. A siren rings out, and a Dalek reports that intruders have been detected. A patrol sets out to exterminate them… As the Doctor's party approaches the control centre, Sharrel orders Lan to remain behind on guard. When the coast is clear, the Doctor, Tyssan, Sharrel and Agella sneak into the control centre. The Doctor finds a small cache of explosives used in the excavations, then joins Sharrel as the Movellan examines a map of the old Kaled city. The Doctor pieces together the Daleks' plan – to burrow into the third level of the structure – but realises that they don't know about a shaft that leads straight from the surface to the bowels of the city.

Tyssan questions the Doctor on the use of the word Kaled, but the Doctor just says, "Never mind about that." Originally, back in *The Daleks*, viewers were told that it was the Dals who mutated into the Daleks – the name 'Kaled' was only introduced in *Genesis of the Daleks*.

In the corridors of the city, Lan is confronted by a Dalek and exterminated. The Doctor and company flee, and Agella finds Lan's body. The Doctor wants to examine it, but Sharrel explains, "We cannot allow aliens to see us in death. It is against… our code of honour." Returning to the shaft, they climb back up. As the Doctor pulls up the rope, he taunts the Daleks: "If you're supposed to be the superior race of the universe, why don't you try climbing after us?"

Nation wasn't best pleased by this gag. The line was written by Adams, who was riffing off the countless knocks the Daleks had taken in the press, and in playgrounds, for being unable to climb stairs. Nine years later, though, in *Remembrance of the Daleks*, a Dalek hovered up a flight of steps in pursuit of the Doctor. But the public really sat up and paid attention with the broadcast of *Dalek* (2005), and *Bad Wolf/The Parting of the Ways* (2005) – in which Daleks are flying left, right and centre.

On the surface, the Doctor sees another makeshift grave, this one with a headstone bearing Romana's name. Panicked, he tears at the rocks – just as Romana appears next to him.

This scene differs slightly in the original storyline. Instead of finding Romana's grave, the Doctor sees her lifeless body being carried away by the slaves for burial. Approaching her still form, "He says Romana's name," the outline reads, and "the corpse sits up sharply."

? "Well, the only way to escape the Daleks was to feign death," Romana explains. "It's lucky they didn't know I was a Gallifreyan… They taught me at school how to stop my hearts." A-ha! More evidence that Romana's education included advanced training in control over her complex physiology. She also says that she has "one [heart] for casual, one for best." Is it possible that the Gallifreyan second heart is a 'back up', only used when the first fails?

BUS STOP
REQUEST
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260
187

▲ *An unusual bus queue publicises the return of Doctor Who. Costume designer June Hudson can be seen in the middle image on the film strip.*

Having finally been reunited, you'd think Romana might mention her need for the long-overdue anti-radiation drugs. Or, indeed, that the worried Doctor might offer them to her. But no.

Joined by Romana, the gang heads back into the city to find the hidden shaft. The Doctor suggests the Movellans return to their ship, but Sharrel demands that Agella stay with them.

When the Doctor is asked how he knows about the secret shaft, he replies, "Call it local knowledge gained a long time ago." The Doctor first visited Skaro in *The Daleks*, and returned to the planet in *The Evil of the Daleks* (1967) and *Genesis of the Daleks* (1975). The implication here is that the Doctor recalls another way into Davros' bunker, having become familiar with the terrain during this latter story. It's interesting that the story returns to the *very room* where we left Davros in *Genesis of the Daleks*, reinforcing its nature as a sequel more so than any other of its era. Following *Destiny of the Daleks*, the Doctor never again travelled to Skaro on-screen, and the planet was destroyed (at an unspecified point in history) in *Remembrance of the Daleks* (1988), although it briefly appears at the start of the 1996 TV Movie, *Doctor Who*...

As they search for the shaft, the Daleks' drilling starts again, and the Doctor's urgency intensifies. In the Daleks' control centre, the Daleks' search for their new enemies continues...

The Daleks screech, "Seek, locate, exterminate!" as they glide through the corridors. Although this isn't a million miles away from other Dalek battle-cries, this is the first time this well-remembered (and poetic!) phrase is uttered. At the time of writing the script, Nation had just completed a long stint of work on his new BBC sci-fi series, *Blake's 7*, the first season of which features the episode *Seek Locate Destroy*.

Deep underneath the old Kaled city, the Doctor finds what he is looking for – sitting motionless in his part-Dalek casing, the unmistakeable form of Davros (David Gooderson), **"the evil genius who created the Daleks."**

Michael Wisher, who had played Davros in *Genesis of the Daleks*, was unavailable for this story, so the part went to David Gooderson. Unfortunately, due to budgetary restraints, a new mask could not be made, so Gooderson was forced to struggle under latex originally designed to fit Wisher's face. "It was like being a swimmer with goggles on," he said, "you can see dimly directly in front, but nothing at the side." Worse than this, the Davros costume had been on display at the *Doctor Who* exhibitions in Blackpool and Longleat, and had rather deteriorated over the years – so much so that a cleaner binned the mask during filming of *Destiny of the Daleks*, thinking it was just a bit of old rubbish!

"I could have stopped him," whispers the Doctor to himself.

This is a clear comment on the Doctor's dilemma in *Genesis of the Daleks*, where he had the chance to end Davros' twisted experiments and wipe the Daleks out once and for all. Is he now regretting his decision?

A pile of masonry is loosened, crashing to the floor and crushing Agella, seemingly killing her. Tyssan warns the Doctor that the Daleks are approaching – just as the cobwebbed hand of Davros starts to move, and the blue 'eye' in the centre of his forehead flickers into life...

EPISODE THREE

Broadcast: 15 September 1979

As Davros stirs into life, he gleefully crows, "The resurrection has come, as I always knew it would."

This is just one of the cod-Biblical lines that Davros spouts in this story. Two more Dalek stories subsequently featured Biblical influences in their titles: *Resurrection of the Daleks* (1984) and *Revelation of the Daleks* (1985).

The Doctor wheels Davros away. The Daleks arrive, detect humanoid footprints and set out in pursuit – failing to notice Agella's 'dead' hand moving under the pile of rubble.

Elsewhere, the Doctor, Tyssan and Romana barricade themselves into a room with Davros. The Doctor sends Tyssan and Romana back to the Movellan ship for help. As Davros rants about his 'destiny' to dominate the universe, the Doctor sets to work on one of the explosive cannisters.

Outside, Tyssan and Romana run into a Dalek. They split up, hoping to evade it and make their way to the ship.

The Daleks blast through the barricade. The Doctor stands next to Davros' chair brandishing the explosive and warns the Daleks to "Spack off!" Davros commands the Daleks to follow his orders. ▶

▼ *Suzanne Danielle with director Ken Grieve.*

▼ *Bottom: "Spack off!"*

WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

SUZANNE DANIELLE Agella
TV appearances include *The Professionals: Killer with a Long Arm* (1978) as Pretty Girl; *Hammer House of Horror: Carpathian Eagle* (1980) as Natalie; *Tales of the Unexpected: Hijack* (1981) as Milly, and *Pattern of Guilt* (1982) as Elaine.
Film appearances include *Carry on Emmannuelle* (1978) as Emmanuelle; *Arabian Adventure* (1979) as Eastern Dancer; *Flash Gordon* (1980) as Serving Girl; *Sir Henry at Rawlinson End* (1980) as Candice Rawlinson.

TONY OSOBA Lan
Other *Doctor Who* appearances *Doctor Who: Dragonfire* (1987) as Kracauer; **TV appearances include** *Space: 1999: Space Warp (1976)* as Security Guard; *Porridge* and *Going Straight* (various episodes, 1974-1978) as McLaren; *Tales of the Unexpected: The Boy Who Talked with Animals* (1981) as Police Officer; *The Skeleton Key* (1982) as Dr Hartley; *Doctor Who: Dragonfire* (1987) as Kracauer; *Bugs: Renegades* (1997) as Security Chief; *The Demon Headmaster* (various episodes, 1998) as Mr Smith; *Dinotopia* (various episodes, 2002-2003) as Branko.

TIM BARLOW Tyssan
TV appearances include *The Mind Beyond: Meriel the Ghost Girl* (1976) as Mr Smith; *Secret Army: Lisa – Codename Yvette* (1977) as Sgt Major; *The Omega Factor: Night Games* (1979) as Brigadier; *The Adventures of Sherlock Holmes: The Resident Patient* (1985) as Russian Count; *Gormenghast* (2000) as Boatman.

◀ Tom Baker's curious expletive sounds like he was trying to say "Just back off." That, or it's a *terribly* rude piece of Gallifreyan.

On the surface, Romana races towards the Movellan ship and begs Sharrel for his help. She notices an image of Davros on the computer screen and asks Sharrel how they know about him. He tells the now suspicious Romana to remain behind, as a group of Movellans set out to the ruins of the city.

The Daleks gather together a group of slaves, threatening to exterminate them one by one, if the Doctor does not release Davros. The Doctor threatens to detonate the explosive...

Until this story, the Daleks had always been presented as organic, highly emotional beings ("bubbling lump[s] of hate", as the Doctor calls them in *Death to the Daleks* (1974)) inhabiting metal shells, but *Destiny of the Daleks* paints a different picture. When the Doctor makes his threat in this scene, a Dalek screeches, "Logic unacceptable. Detonation would also destroy you." Later, a Dalek comments that the Doctor's "self-sacrifice is illogical, therefore impossible." The story does make the point that the Daleks have developed from organic beings, but they seem now to be acting as nothing more than robots. It's clear that, at this point in their evolution, the Daleks have stopped using the organic parts of themselves and are relying solely on their computerised 'brains', believing their mechanical side to be superior to their old, atrophied biology – hence their current problem with the equally logical Movellans, and their desire to seek the help of Davros. They realise they are lacking an edge, and Davros knows they need to get in touch with their inner Kaled and rediscover the flexibility of organic thought. In the Dalek stories that follow this one, there is a clear theme of Dalek experimentation on organic matter, and some obvious changes to Dalek biology that reflect their re-found respect for their organic roots: the cloning technology of *Resurrection of the Daleks* humans transformed into Daleks in *Revelation of the Daleks*, the unfamiliar mutant inside the shattered imperial Dalek in *Remembrance of the Daleks*, and the grand genetic schemes of *The Parting of the Ways* and *Daleks in Manhattan/Evolution of the Daleks* (2007). Given his delight at painting his villains in shades that echo real-word fascism, Nation's intention in dreaming up this evolutionary dead-end for the Daleks seems to be to show how narrow-minded thinking and blind adherence to supremacy can stifle, corrupt and destroy a society. Davros saved the Daleks from that fate. The creatures came out of this story with new ways of thinking and new scientific weapons in their arsenal; it's no wonder they rapidly grew to become the force that took down the all-powerful Time Lords in the Time War.

▲ *Davros, evil creator of the dreaded Daleks.*

▼ *The Three Degrees tribute band weren't what the Daleks had hoped for.*

▶ *Opposite page: The Doctor and Romana, caught by the Movellans.*

Once the workers are released, the Doctor fixes the explosive to Davros' chair, warning that it is primed to detonate at a signal from his sonic screwdriver. As the Doctor makes his escape, Davros orders a Dalek to remove the explosive – only just in time, as seconds later the Doctor detonates the device.

Romana tries to leave the Movellan ship, but her exit is barred by Agella and Lan, who have mysteriously risen from the dead. Agella fires her gun, and Romana collapses to the ground, unconscious. Sharrel orders the Nova Device to be primed. "We must be ready to destroy this planet as soon as we have secured our new objective – the Doctor..."

Terry Nation (the man who turned 'Dalek' into 'Kaled') loves a good anagram. He also knows a good-sounding name when he hears one, and he isn't afraid of using it repeatedly: a major *Blake's 7* character in later years was Del Tarrant, while the first draft of the scripts for this story name the dead body in Episode One as 'Dal Garrant'. In the first couple of episodes of *Blake's 7*, we meet a character called Nova – and a character called Avon. It's likely that the 'Nova Device' was named such to reflect ideas of stellar explosions, but it's possible it was another of Nation's favourite words making a return...

As he races back towards the Movellan ship, the Doctor evades a Dalek patrol.

Look carefully and... Actually, just look and you can clearly see the side panel falling off the Dalek prop in this scene. Financial belt-tightening had meant that there was no money available to build new Dalek props for this series – despite the fact that two of the seven casings kept by the BBC were so damaged as to be unusable by the time

Destiny of the Daleks was filmed. These ruined Daleks were dismantled and used as moulds to make cheap vacuum-formed casings for use later in the story, while four of the remaining Daleks (two of which dated back to the 1960s) were spruced up and used as the stars of the show. It's no wonder they're looking a little the worse for wear…

As he hides, the Doctor finds a gelatinous blob in a hollow in the rock: a Kaled mutant…

Visual Effects Designer Peter Logan had planned to use plain old Slime (a pot of green goo sold to kids by the Mattel Corporation around this time) as a very cheap prop for this shot. Tom Baker had other ideas, though, making a suggestion (which was adopted) that they use the slightly more yukky Slime With Worms, a purple variation on the original which contained plastic worms to up the icky factor. We'd love to have been a fly on the wall in that meeting…

Tyssan meets up with the Doctor, as a Dalek approaches. Just as it is about to take them prisoner, a Movellan guard (Cassandra) opens fire and destroys it. Still brandishing her gun, she demands that the Doctor and Tyssan accompany her to the ship. The Doctor snatches a device from her belt, and she collapses to the ground, motionless. Examining the body, the Doctor confirms his suspicions: the Movellans are "just another race of robots, no better than the Daleks."

The Nova Device is ready, and it is sealed in a transparent cylinder for a test detonation. Lan explains that the device changes the molecular structure of the atmosphere, rendering it flammable and burning the atmosphere of a whole planet in seconds. Sharrel comes up with a plan to get the Doctor to come to them…

The Doctor mounts a nearby hill to see the cylinder containing the Nova Device – and an unconscious Romana. The detonator's countdown is rapidly ticking away. Desperate, the Doctor tries to find a way into the cylinder…

In the original storyline, this episode still closes with a countdown to Romana's death, as the Petran commander uses her as bait for the Doctor. The circumstances are quite different, however. The commander (a woman in the early storyline, as all the Petrans were) simply holds a gun to Romana's head, and gives the countdown through a loud speaker.

This story features heavy use of a Steadycam (a special camera mounted on a harness carried by the cameraman, designed to eliminate any shakes or knocks, and enabling the picture to follow closely moving characters and close-up action). Steadycams were a rarity in TV at the time, and so the team was quite lucky to get their hands on one – and they milk it for all its worth. Some of the most effective usage is here, as the camera rushes across the ground towards the motionless Romana trapped in the cylinder.

FURTHER INFO

• VIDEO

COMPANY
BBC VIDEO
YEAR 1994
CAT NO
BBCV 5350
AVAILABILITY
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• NOVELISATION

Doctor Who and the Destiny of the Daleks
COMPANY TARGET/WH ALLEN
YEAR 1979 (Reprinted 1979, 1981, 1982, 1983, 1985 and with a new cover in1992)
BOOK NO 21
AUTHOR TERRANCE DICKS
AVAILABILITY OUT OF PRINT

• DVD

COMPANY
2|ENTERTAIN
YEAR 2007
CAT NO
BBCDVD2434
AVAILABILITY
Out now, and as part of the *Davros* box set, along with *Genesis*, *Resurrection*, *Revelation* and *Remembrance of the Daleks*.

EPISODE FOUR

Broadcast: 22 September 1979

Sharrel appears, rendering the Doctor unconscious with his weapon. As the countdown hits zero, Agella reveals that the Nova Device wasn't armed, since their aim was to capture the Doctor, not kill his companion. Nearby, Tyssan watches the Movellans carry the Doctor and Romana back to their ship…

In the control centre, Davros asks to review the information on the Dalek battle fleet and their war with the Movellans, which has been compiled by the Supreme Dalek. "Supreme Dalek? Ha!" spits Davros. "I am the supreme commander!"

Except when you're not, Davros. A 'Supreme Dalek', or 'Dalek Supreme', first appeared in *The Dalek Invasion of Earth*. Its casing was black, with silver trim – these colours coming to signify any high-ranking Dalek, such as the leader of the renegades in *Remembrance of the Daleks*, or Dalek Sec of the Cult of Skaro, first seen in *Army of Ghosts* (2006). Throughout Dalek history – when they aren't being commanded by an Emperor Dalek, or Davros, or Davros dragged up as an Emperor Dalek – the Supreme Dalek seems to be their highest authority. Big Finish Productions' *Dalek Empire* audio series seeks to properly delineate the structure of the upper echelons of the Dalek military, explaining that the Supreme Dalek is second only to the Emperor in power. ▸

THE FACT OF FICTION

◀ On the Movellan ship, the aliens prepare for lift-off. Sharrel commands Lan to remain behind to guard the Nova Device.

As Sharrel chats with the Doctor, a boom mike is easily seen, just for a second, above their heads.

Davros learns that the Daleks have been fighting the Movellans for hundreds of years, but not a single shot has been fired. Each side's computers have been running battle simulations, but they are locked in a "logical impasse".

On the Movellan ship, the Doctor uses the game of 'Paper, Scissors, Stone' to demonstrate to Sharrel how their logical planning can never give them an advantage in war. Sharrel realises that their battle computers need a new element to defeat the Daleks – he tells the Doctor that he expects him to reprogram their simulations. The Doctor points out that the Daleks have Davros to do the same, but Sharrel responds that the Nova Device will solve that problem...

Meanwhile, Tyssan and a band of slaves steal Lan's power pack. Tyssan then tinkers with the pack, reprogramming it...

These scenes give the best chance to see just how many costumes from previous stories were reused here as outfits for the Daleks' prisoners. They included parts of a Draconian's robes from *Frontier in Space* (1973), a Morestran costume from *Planet of Evil*, one of the Sisterhood of Karn's costumes from *The Brain of Morbius* (1976), and SV7's trousers from *The Robots of Death*.

Davros realises that the Doctor, working with the Movellans, could turn the tide of war – but Davros has a plan...

Aboard the ship, the Doctor and Romana plot their escape. With no response from Lan, Sharrel orders Agella to go to investigate. Outside, she runs into Lan – who immediately snatches away her power pack. Tyssan approaches and reprograms the pack.

Meanwhile, Davros instructs a squadron of Daleks, each with a ring of explosives attached to their casings. They are to position themselves around the Movellan ship and detonate the explosives, sacrificing themselves for the greater cause.

Despite the religious fanaticism displayed by the rank-and-file in *The Parting of the Ways* perhaps echoing aspects of the political climate of the time, the idea of Daleks acting as suicide bombers would have significantly different implications if broadcast today...

Lan and Agella, followed by Tyssan's rebels, stage an assault on the Movellan ship, overpowering most of the crew. The Doctor races to the controls and, using a whistle, sends out a sonic signal to disrupt the Movellans, giving Romana the chance to swoop in and remove their power packs.

The Doctor has carried a dog whistle, with which he can summon K9, since *The Ribos Operation*.

Leaving Romana behind to help Tyssan take full control of the Movellan craft, the Doctor sets out to stop Davros. Outside, the Doctor sees the Daleks, rigged with explosives, heading towards the ship. He evades them and heads to the control centre, where he finds Davros. Davros reveals that the Daleks are ready to destroy the Movellan ship – just as a Dalek glides out of the darkness, screaming at the Doctor, "Do not move!"

Meanwhile, on the surface, the Daleks move into position...

Lightweight vacuum-formed props were used here. The operators were therefore easily able to lift the casings and walk over the uneven terrain, with carefully chosen camera angles used to disguise the illusion.

▲ *Top: The Doctor and Tyssan hatch a plan.*

▲ *ET phone home – Suzanne Danielle poses for the photographers.*

▼ *The Daleks lacked balls in this story!*

▼ *Bottom: Aboard the Movellan ship.*

Aboard the ship, Romana asks Tyssan if he's seen Sharrel among the Movellan prisoners, but there's no sign of him. Realising that the commander will try to detonate the Nova Device, Romana races out to stop him. Tyssan then notices the massing Dalek force outside and, ordering his troops to grab any weapon they can, he sets out to defend the ship.

A weakened Sharrel struggles towards the Nova Device, as battle rages between Tyssan's people and the Daleks. As Sharrel tries to hit the detonation switch, Romana arrives and – kicking his arm off – yanks the power pack from his belt.

In the control centre, the Doctor throws his hat over the Dalek's eye stalk then takes cover as the disorientated creature fires randomly round the room. He pushes the Dalek into the corridor, where its confusion causes it to explode!

The ability for a Dalek to be 'confused to death' seems to be a bit of a failing in Dalek design. A similar fate befalls the black Dalek in *Remembrance of the Daleks*: having been told that its homeworld is no more, and that it's stranded alone in 1960s London, the Dalek wobbles and moans, before blowing up.

The Doctor grabs Davros' hand and forces him to hit the detonation switch, causing the destruction of the Daleks before they are able to reach the Movellan ship.

Later, on board the ship, Davros is sealed into a cyrogenic freezer and told he will stand trial for his "crimes against the whole of sentient creation." Making a hasty exit, the Doctor and Romana watch the Movellan ship depart. They return to the TARDIS, clear the rubble, and go on their way...

The next time we meet Davros is in *Resurrection of the Daleks*, where – in a perfect piece of continuity, the like of which the series rarely saw – he's thawed from cryogenic suspension by the Daleks, who want him to help them find a cure for an anti-Dalek virus designed by the Movellans. The latter aliens do not appear, however, and this would be the last time to date that they were even mentioned. Following the events of *Resurrection of the Daleks*, Davros bid his body adieu, eventually becoming just a head inside the casing of the Dalek Emperor in *Remembrance of the Daleks*. When his ship was destroyed at the end of that story, the villain appeared to make his escape. After the events of the great war between the Time Lords and the Daleks, as revealed in the series since 2005, who knows where Davros is now...?

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Slice them finely, it's the

MATRIX DATA BANK

ON TOUR

– Yes, well, it certainly *sounds* like an authentic 1965 Plastoid Venom Grub badge, David, but I would have to see it to be sure... bye. Oh, Mrs O!

– There we are, Miss Babs, a nice hot cup of hot coffee.

– And do I spy one of your delicious home made Dalek sponges?

– Well, I thought I might as well get into the spirit of things, Miss Babs, after you went and reopened Acorn Antiques as a specialist dealer in *Doctor Who* merchandise.

– You jolly well have, Mrs O. These Daleks are delicious! Sigh...

– Why, whatever's the matter, Miss Babs?

– To cut a long story short, Mrs O, I foolishly agreed to answer the questions in this month's **DWM** *Matrix Data Bank*. It was either that or go through that huge box of *Doctor Who* Sound Effects LPs in the hope of finding a discarded Jo Grant Sugar Smacks badge.

– Oh dear, Miss Babs. I sometimes think the *Matrix Data Bank* is God's way of telling you to hurry up and get to *Production Notes*.

– *Production Notes* be blowed, Mrs O. It's these three questions for me, and I don't mind telling you, they're toughies.

– Those questions won't answer themselves, Miss Babs. Still, a trouble shared is a trouble –

– Shared?

– I may be just a charwoman in a family run antiques business, and I may have no fancy diplomas or degrees in media studies, or ever have read *The Unfolding Text*, but I can still work my way through an issue of *Logical Puzzler* in under a fortnight. I'll do my best to help.

– Thanks Mrs O. Here's the first question. All from the same reader this time, would you believe – **RYAN ASHER** via email. And darn, they all follow the same theme: multi-Doctor stories.

– I sometimes think multi-Doctor stories are God's way of telling you to turn up *The Massacre* on your iPod, Miss Babs.

THE MEMORY CHEATS?

– Here goes. Ryan's first question is *"In stories where the Doctors meet, why don't the later Doctors already remember the adventure, as they've experienced it already? For example, why doesn't the Fifth Doctor in* The Five Doctors *know that Borusa is the villain, as he's been in the Dark Tower and seen Borusa's comeuppance three times before?"* Heck, Mrs O, if I can't answer these questions I might as well shut up shop and flog my stock of Quark figurines to another well-known *Doctor Who* merchandise outlet for thruppence a throw!

– Don't take on, Miss Babs. I think the answer is quite simple when you set your mind to it. Surely being taken out of time – breaking the first law of time, as specified in *The Three Doctors* – creates a new, different time stream for the earlier Doctors. So the Fifth Doctor doesn't remember that Borusa is the villain of *The Five Doctors* because in his unaltered timestream, his previous selves were never taken out of time, were they?

– Stop, Mrs O, you're making me quite giddy!

– Think about it, Miss Babs. Those Doctors weren't just travelling *in* time as per usual – they were taken *out* of time.

– Phew! I suppose that just about makes sense, Mrs O.

– And that would also explain why the villainous Valeyard, a future incarnation of the Doctor, doesn't remember the outcome of the events in *The Trial of a Time Lord*, *ie* being foiled by his sixth self –

– Yes, Miss Babs, because that whole adventure happens outside time!

– Flip, Mrs O. Sometimes I wish I was a Time Lord with a unique conceptual understanding of the nature of time. Hadn't someone better answer that phone?

RING RING

– Hello, Acorn Antiques? It's for you, Miss Babs.

– Hello? Really? But I thought they'd been wiped in the 1970s? Oh good. Bye. That was the BBC, Mrs O. Turns out they've found every single missing episode at the back of a sock drawer. Just this once I don't envy the Restoration Team!

– Yes, Miss Babs, picking bits of fluff off of old telerecordings can be thirsty work. Now look sharp, let's have the next question.

BENDING THE RULES

– Ryan's second query is *"If the old Doctors don't remember the multi-Doctor stories, then how in* The Five Doctors *is the Second Doctor able to remember Omega (from* The Three Doctors*) and the events of his trial at the very end of his life?"* Bother, Mrs O, we'd rather forgotten that, hadn't we?

– Don't worry yourself, Miss Babs, I can remember every last detail of *The Five Doctors*, it was the late Mr Overall's favourite story.

– Oh really, Mrs O, why was that?

– He was barmy, Miss Babs. Anyway, when we first see the Second Doctor in that story, he tells the Brigadier that he's been able to come to the UNIT reunion by 'bending' the Laws of Time. So he's already outside his timestream; in other words, he exists as a temporal anomaly. In effect, he is the 'altered' version of the Second Doctor, taken out of time for *The Three Doctors*. Hence he remembers Omega, and as he mind-linked with the Third Doctor – his later self – in *The Three Doctors*, he knows all about the events of his trial and can thus refute the reality of the phantoms of Jamie and Zoe in the Dark Tower.

– I think I follow you, Mrs O. Are you saying that the 'altered timestream' Doctors exist in a different dimension of time to the Doctor we follow every Saturday night so eagerly?

– In a nutshell, Miss Babs, yes. That's probably why Sarah Jane doesn't seem to recall the events of *The Five Doctors* in *School Reunion*; for the non-altered version of Sarah Jane, who was never taken out of time by Borusa in the first place, they never happened.

– Of course, Mrs O. Clear as crystal! Who's that at the door, Mrs O?

– It's Mr Clifford, Miss Babs.

– Hello Babs. Answering questions for the readers of **Doctor Who Magazine** seems to suit you.

AN AGE OLD QUESTION

– What are you doing here Clifford? I thought I'd made my feelings abundantly clear last February in the dealers' room next to that Debbie Watling signing.

– That was before I told you about the telesnaps I'd unearthed, Babs. It's surprising what you can find in a plastic bag tied to the end of a sewage pipe behind a *Babylon 5* convention in West Lothian.

– Telesnaps? Ha! They're worthless, Clifford. Tell him, Mrs O.

– Oh Mr Clifford, and the BBC have only just rung to say they've found every last missing episode!

– But... that means...

AWKWARD PAUSE

– Yes Clifford. Your telesnaps are about as valuable as an opened packet of Colin Baker's Wotsits.

– Still, perhaps I can help with your third question, Babs?

– Let's see, shall we? Ryan's third point is *"Also, why do returning Doctors always look older than they appeared in their original appearances as the Doctor? For example, the Second Doctor is very grey in* The Two Doctors.*"* Well, Clifford?

– Well, I... I...

AWKWARD PAUSE

– Don't help him, Mrs O.

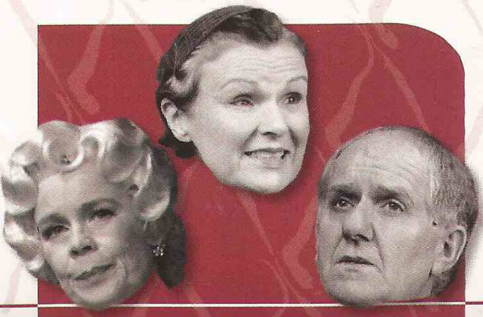
– Perhaps, Babs, one if the effects of being drawn forward – out of time – is to synchronise the time stream of a previous Doctor with the current Doctor. Hence, the Second Doctor in *The Two Doctors* looks older than he did because he'd been pulled forward illegally by the Time Lords into the Sixth Doctor's timestream. So his physical age synchronised with that of his later self – as if he was that old but had never regenerated.

– You always did answer a good question, Clifford. Mrs O, I think it's time to celebrate. Fetch us all a cup a tea and a plate of your Fendahl fancies.

– Yes, Miss Babs. Oh, I forgot to tell you – that coffee I gave you earlier – it was packed with distronic explosives. To save on weight I didn't use any protective shielding. Every cup you drink exposes you to distronic toxaemia.

– Oh good. Bye!

Sorvad is choking on his own macaroon. DWM



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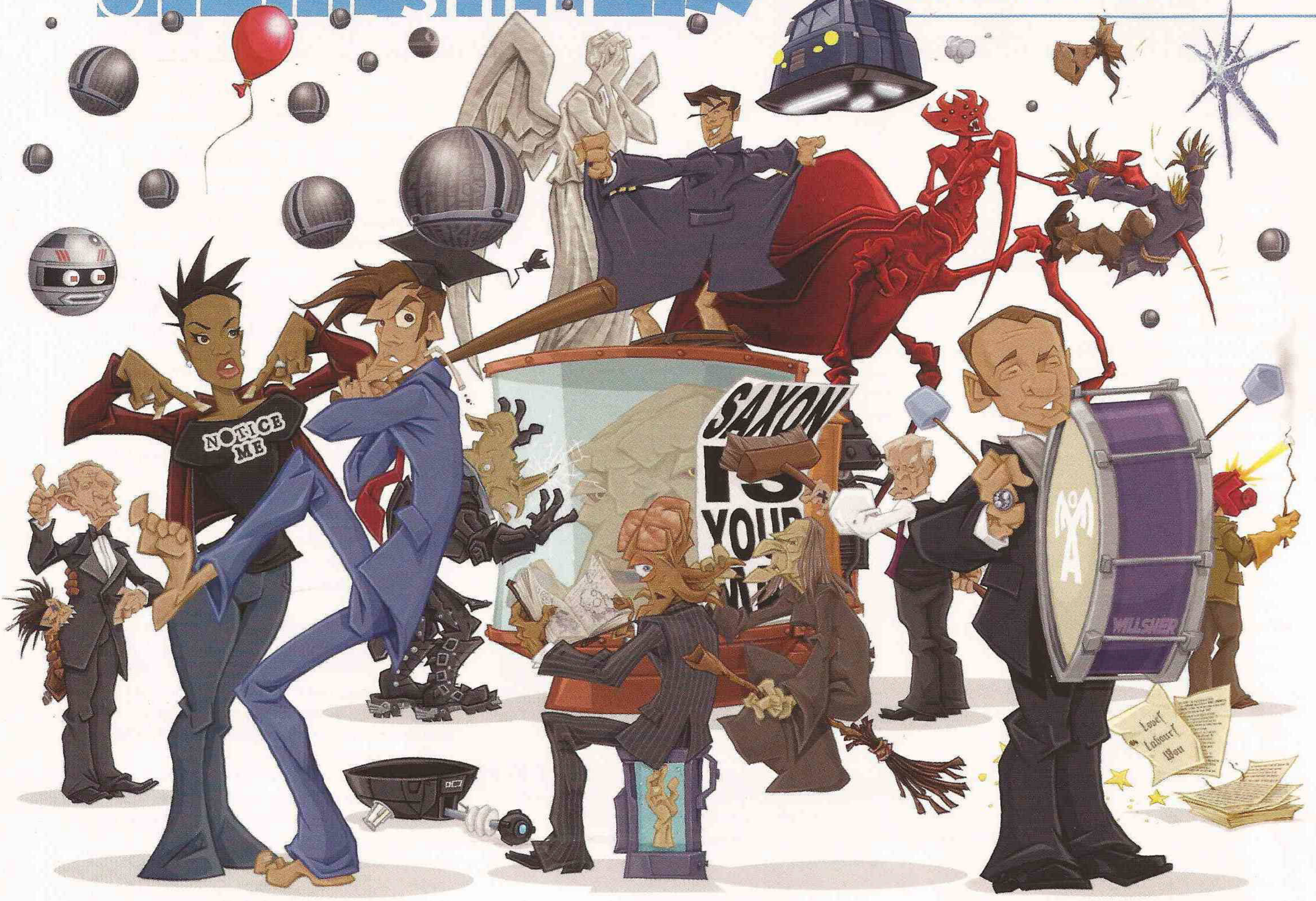


Illustration **BEN WILLSHER**

SERIES THREE BOX SET

DVD 2|entertain | **BY** Russell T Davies *et al*
PRICE £69.99 | **OUT** Now

"INDOMITABLE!"

If there's just one word to sum up this superlative six-disc set from 2|entertain it's this one. The same single word used by the Doctor to describe the human race in *Utopia*: "Indomitable!"

Unfortunately for you, this reviewer isn't paid to write one word, so prepare yourself for several hundred others ("impossible to beat"; "unassailable"; "brave and bold") that attempt the same job, only slightly less adequately. So let's start with those humans then, shall we? Our luck's in, cos the first one we meet is a cracker. Donna Noble (Catherine Tate): jilted bride, future companion and owner of the finest set of lungs in Chiswick. No, really, I do mean lungs. We'll come back to her later but, for now, let's just remember that the one thing Donna escapes with from *The Runaway Bride* – after all the shouting – is her dignity. No mean feat in the face of such callousness from the Empress of the Racnoss, her own fiancé and, at times, the Doctor himself. That dignity is very important, very human.

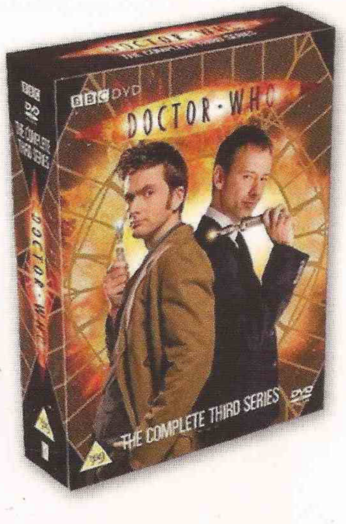
Martha Jones (the joyous Freema Agyeman), on the other hand, bursts onto the screen all sparkling intelligence and lust for life, ready to take on marauding Judoon, libidinous bards and backbiting relatives alike. What a rollicking, romping, wham-bam start she makes! Huge spaceships, rhino-aliens, terrified Elizabethans, flying witches from the dawn of time – this is what we want from *Doctor Who*! Both *Smith and Jones* and *The Shakespeare Code* are packed with kinetic energy and pace matched by brisk, breezy script and machine-gun delivery – puns and in-jokes whiz past the ear ten to the dozen. In fact, it's not until we're three episodes deep into the adventures that we're pulled up sharp for some rest and reflection.

Stunning in the best sense of the word, *Gridlock* raises some of the series' fundamental questions (not just that "You are not alone" business). What does it mean to be human? What does it mean to be a Time Lord? Particularly one who's been sucked dry of blood, struck by a solar flare, possessed by a living sun, turned human, aged and then reduced to the size of a goblin.

The Dalek two-parter that follow offers another glimpse of humanity binding together in the face of adversity (not to mention in the body of a pig). All that DNA bobbins isn't important here – what matters is Sec's in the city, and when he absorbs Diagoras' humanity, the result is a story of mutual rehabilitation. *Daleks in Manhattan* and *Evolution of the Daleks* are brazen, broad stroke, comic book action: song and dance routines, sweeping highs from the Empire State Building, and terrible lows in Hooverville – this is what we want from *Doctor Who*!

If there's a weak point in the run, it begins and ends with *The Lazarus Experiment*, an overly wordy examination of the "survival at any expense" theme which relies too heavily on its CGI scorpion creature to top and (*ahem*) tail the action. Likewise, *42* is a game experiment with the series' format ultimately derailed by the first genuinely poor performance from a supporting artist (Michelle Collins as McDonnell).

Human Nature/*The Family of Blood*, by contrast, is a work of pure televisual genius. Writing, music, performance and production all come together to make what has to be the single finest *Doctor Who* adventure ever. The story's greatest asset, however, is its position in the run. It could not have worked in any previous series, nor elsewhere in this one. These two episodes, along with the superb *Blink* immediately after, are worth the price of entry alone.



REVIEWERS THIS ISSUE:

- Steve Berry (SB)
- Vanessa Bishop (VB)
- Gary Gillatt (GG)
- Matt Michael (MM)

The now-traditional blockbuster finale also has some fine moments (not least an exemplary guest performance from John Simm as the Master and a great dynamic between the three leads) but does leave far too many questions unanswered after its big old reset button gets switched. Implicitly: what is the true fate of humanity? The literal definition of *Utopia* is 'a place that does not exist', so are we really destined to live endlessly on, waiting in vain for a salvation that will never arrive?

Much has been made of Series Three's theme of 'unrequited love'; Martha is introduced purely to exploit the dramatic potential of an unfulfilled – or at least one-sided – romance between TARDIS inhabitants. (Let's hope that, when the series returns and the Doctor goes head to really massive head with the Sontarans, a prima Donna will be there for him to bounce off, rather than mooning around all doe-eyed in the corner.) Where both (both?) the Face of Boe and Captain Jack achieve some sort of closure, the rest of the stories are littered with good, old-fashioned unfinished business. In *Daleks in Manhattan*, Dalek Caan rails at length against "weak" humankind, betraying his innate jealousy of an evolving, vital species. In *Utopia*, the Master is literally green-eyed with envy at the Doctor's young, strong incarnation – so he copies it, before offering humanity a monstrous, perverted version of eternal youth, first in the shape of the Lazarus machine then later the stunted, stagnating Toclafane.

When nature is finally allowed to take its course, wonderful things happen. The inhabitants of New New York, freed from their perpetual amber traffic-light existence, burst into euphoric song. Shakespeare, unshackled from the tyranny of the Carrionites' spell, is capable of fluent, poetic – and potent – verse. And when Martha finally shakes free of the spell the Doctor has her under, her departure is a wholly understandable and dramatically satisfying conclusion.

DVD EXTRAS

The sheer scale and ambition of this series (at times its greatest weakness – there's only so many times the same steel bulkheads, gauze panels and snaking, steaming pipework can pass as different spaceship interiors) is layered thick on the episodes, and it comes out in the box set extras too. The episode commentaries here are entirely new – treats buried therein include a Nick Briggs masterclass on Dalek voice pitch, Steven Moffat instructing children everywhere to never close their eyes, not even to sleep, and some excitable fan-boy chatter between David Tennant and Mark Gatiss. As ever, listening is a frustrating experience, as anecdotes are inevitably cut short or left incomplete when something more interesting...

Typically, a whole DVD is devoted to cut-down *Doctor Who Confidentials*, whilst the other special features are dotted around the remaining discs. Here you will find BBC trailers, Freema Agyeman's tour of the Upper Boat studio complex (keep a sharp eye out for monsters and props from the forthcoming Series Four) though, disappointingly for me, no sign of a two-hour featurette devoted to *Blink*'s Carey Mulligan (Sally Sparrow). An oversight there, surely?

> "We are afforded a rare insight into David Tennant's state of mind – and also into the quiffiness of his hair..."

There are also some excellent deleted and extended scenes (most of which perhaps should have been dropped back into their parent episodes). Funniest of these is the Doctor's complete list of instructions to Martha from *Human Nature* – filled with disturbing nonsense noises and a story about David Tennant's (or possibly the Doctor's) trip to see 1980s indie band The Housemartins shortly before they split up. No wonder she was always fast-forwarding through that bit. There's also a blooper reel, only worth watching for a faux pas involving Shakespeare and some twentieth-century technology which I won't spoil here.

In truth, though, even six discs' worth of extras isn't enough. Entire documentaries could be devoted to the writers, the crew, the special effects teams, the actors, or even the canteen staff, all of whom have so much to offer both behind the scenes and – in the case of the box set's strongest special feature – in front of David Tennant's handicam.

Above and beyond the call of duty, Tennant has spent what seems like every spare minute backstage filming his own Video Diaries. These have been edited into distinct segments and placed roughly alongside the stories they cover. Thus are we afforded a rare insight into the actor's state of mind, as well as the various states of quiffiness of his hair.

What's really impressive – as well as Tennant's amazing ability to remain chirpy and buoyant in the midst of abject weariness – is the camaraderie and spirit of everyone involved in production, from continuity assistants to high profile guest stars (class acts like Dean Lennox Kelly, Sarah Parish and Mark Gatiss pop casually in and out of the frame like they're at a family Christmas party). Plus, it's a real eye-opener to see just how closely knit around Tennant himself the show is; the production team and actors all gravitate to him, even whilst being filmed. At one point, we witness Harry Lloyd seeking his direction on a key scene between Baines and the Doctor: a quietly touching moment that puts into sharp relief the surrounding madness. Filming in the middle of the night around dozens of fans, under three layers of thermal underwear and behind two extra teams of security guards – this is what we want from *Doctor Who*!

Whether this team can pull this off again for Series Four is another matter. There are dark mutterings of "When this all ends..." that will have doom-mongers pausing and rewinding until the discs are burnt through. And though Russell T Davies is not a huge visual presence on the box set (for a change, both he and Julie Gardner have shied away from the camera, leaving plenty of room instead for contributions from the on screen talent), his voice is unmistakeably at hand throughout. Both episodes and extras are shot through with his unmistakeable enthusiasm for excellence; the stories explore richer, more sustained themes, the production maintains a consistently high benchmark and a tangible sense that all involved still really love the show. *Doctor Who* has reached such heights before but to maintain them so consistently is an astonishing achievement. As David Tennant himself comments of the show, "It genuinely is bigger and better than before... these are heady days."

You'll find no argument here. I'll go as far as saying this: the Series Three box set is a document of *Doctor Who*'s golden age. Indomitable? Pah! That barely covers it. **SB**

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DOCTOR WHO FILES BOOKS

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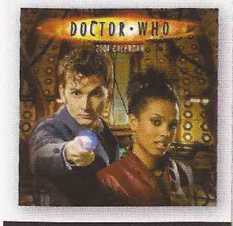
Although straightforwardly written, these *Fact Files* from BBC Children's Books – the latest covering *Martha*, *Captain Jack*, *The Cult of Skaro* and *The TARDIS* – are well presented. With their short stories and fold-out 'Test your knowledge' sections – Example: 'What does the human Dalek hybrid wear?' 'A battered old suit/Track suit bottoms and a hoodie/A floppy hat and a long scarf' – have a level of fun and creativity about them that can be admired and appreciated.

Quite where future chroniclers of canon and continuity will put the *Cult of Skaro* volume's story, *Birth of a Legend*, is anyone's guess, but as the programme's production office keeps a close eye on all associated fiction, Justin Richards' tale, about how the Cult was brought together, might end up counting for something. At any rate, it's nice to see Dalek adversaries the Mechonoids back in action, and a return to the Emperor Dalek's Throne Room seen in 1967's *The Evil of the Daleks*.

Jack's story, *Best Friends*, is equally inventive. Torchwood – as with images of Billie Piper's Rose – seems strangely off-bounds, so Richards sets his story in 1898, during the period Jack returned to Earth waiting for the Doctor to show up again. About a boy plagued by a thought alien, and exploiting the idea that Jack can't die, this doesn't have the right to be anywhere near as touching as it is. **VB**



2008 CALENDAR

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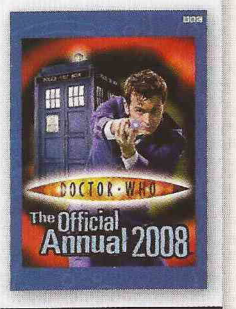
A selection of glossy Series Three images that, as coincidence would have it, has a number of the stories reflecting their chosen months ▶

◀ – a Judoon on a bleak and cold-looking Moon for January, and an explosion of heat and flame for *42* and July. No doubt the Racnoss is spitting convoluted insults at her and *The Runaway Bride*'s strange exclusion, and I don't expect the Daleks are happy that, with two months representing their 1930s Manhattan-set two-parter, they're squeezed down to one small picture, while the Doctor and Martha, and human Dalek Sec, get all the main page glory.

On the whole, though, this is a product that has been put together with some care and thought. Some spreads are familiar BBC publicity photos, but most are specially-made montages that capture the flavour of the series well. VB



THE OFFICIAL ANNUAL 2008

BOOKS Penguin/BBC Children's Books | **BY** Various | **PRICE** £6.99 **OUT** Now

The *2008 Annual* is here in a blaze of publicity, with an excitable press release reminding us of the success of last year's *Annual*, and the masses of media coverage it received when it knocked *The Beano* off its traditional top-spot to become the best selling children's title of 2006. It's also just scooped a top licensing award.

Despite this praise, however, 2007's *Annual* was hardly something to treasure, and I suspect its impressive sales had more to do with the programme's own popularity than its largely throwaway content of endless puzzles and games. 2008's *Annual* is an improvement. The lenticular cover, with its gaudy swirls, vanishing TARDIS and glowing Sonic Screwdriver, is pretty hideous. However, with *Activity Book* fillers cut by half and with more written features, at least it bears more relevance to the source material. Features on the Master and Dalek history, while naturally focussing on the series' recent developments, also include a pleasing amount of references from the old days of the show; Dalek creator Davros receives more attention than he has in years. The four-page *A Survivor's Handbook* mixes monster information with humour. The Slitheen entry is correct in all ▶

100

AUDIO DRAMA Big Finish | **BY** Cornell, Lidster Rayner, Shearman **PRICE** £14.99 | **OUT** Now

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
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100
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
BIG FINISH

CELEBRATING 100 *DOCTOR WHO* audios from production company Big Finish, this aptly-titled release, like last year's *Circular Time*, collects four single-episode adventures, each featuring the Sixth Doctor and Evelyn, and each revolving around themes of life, death and renewal.

The first episode, Jacqueline Rayner's *100 BC*, is the most whimsical of the four, pitting Evelyn against the Doctor in a battle of the sexes cum bedroom farce. Arriving in Classical Rome only to discover that Julius Caesar's mother has given birth to a baby girl, the time travellers work out that they have somehow altered history – and in Evelyn's mind a woman at the top would be a change for the better. While it unfolds with tongue firmly in cheek, *100 BC* hints at a wider agenda. Evelyn has never had children, and her encounter with the baby Caesar leads her to ponder on her legacy – a theme that's picked up elsewhere in these plays.

My Own Private Wolfgang, by Robert Shearman, is also about legacy – that of Mozart, who, inexplicably, has achieved genuine immortality and has been reduced to penning lift muzak into the present day. Shearman positions Mozart as a kind of eighteenth-century John Lennon – never given the chance to grow old, Mozart is a legend. But had he lived, like McCartney, he might have become an embarrassment, trotting out endless mediocre ditties only of interest to his hardcore devotees. With admirable gall, Shearman has the Doctor declare that fans never know when enough's enough. Perhaps so, but as this episode shows, you can never have too much of a good thing given that its convoluted plot is just a pretext for John Sessions to play multiple roles rather brilliantly.

There's a change of tone in Joseph Lidster's *Bedtime Story* which has the creepy atmosphere of cold winter evenings. Frank Finlay narrates the sinister fairytale of a family beset by a deadly curse that means certain death for the grandparents of each newborn baby. Spotlighting Evelyn, the episode gives Maggie Stables ample opportunity to shine. By a narrow margin, this is the strongest of the episodes.

The final story, *The 100 Days of the Doctor*, takes a different approach again. The most (forgivably) self-congratulatory segment, Paul Cornell's episode is an endorsement of the audios' treatment of the Sixth Doctor, and a wider commentary on their other achievements. The slim plot – the Doctor having to retrace his steps to locate the assassin who shot him with a poison dart – is an excuse for encounters with the other Doctors, Professor Bernice Summerfield, UNIT and Sarah Jane Smith. It's also a chance for the Sixth Doctor to reflect on where he fits with his other incarnations, and for him – and Colin Baker – to appreciate the opportunity he's had to mellow and become the Doctor he wanted to be. That mellowing is symbolised by the moment in the story when this Doctor pretends to use deadly poison on his enemy whereas in the past he used real cyanide.

Ultimately, the Sixth Doctor's afterlife is perhaps Big Finish's biggest contribution to the *Doctor Who* story, and it's wholly appropriate that he should feature in this milestone release. In turn funny, scary, provocative, occasionally navel gazing but always done with absolute commitment, *100* is an encapsulation of the audio adventures range, and I commend it to you. MM

THE ENCYCLOPEDIA

BOOK BBC Books | **BY** Gary Russell **PRICE** £14.99 | **OUT** Now

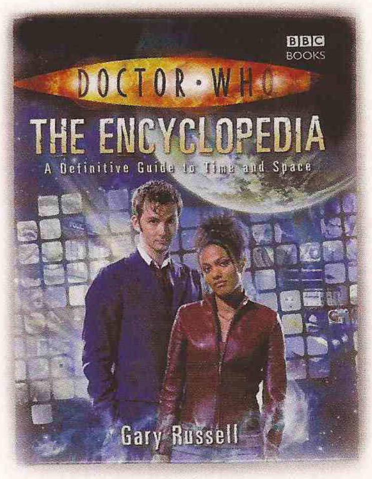
GARY RUSSELL INTRODUCES HIS *Encyclopedia* a fake note of flippancy, claiming that he thought that writing it would be fairly easy. But compiling a comprehensive entry for everything in televised *Doctor Who*, from 2005's *Rose* to the end of Series Three was always going to be a difficult task. With the decision then taken to also cover 2005's *Attack of the Graske*, 2006's *Tardisodes* and 2007's *The Infinite Quest*, Gary's challenge was one of mammoth proportions. It is to his credit, then, that *The Encyclopedia* is about as complete as one could possibly hope for – and then some.

The book's 1700-plus entries start with a 'numbers' section (eg "15.39 – the time scheduled for Earthdeath in *The End of the World*") before embarking on an exhaustive A to Z. Beginning with 'Abba' and ending with 'Zybamen' – the name Jackie Tyler first calls the Cybermen – gives some indication of the level of Russell's approach. 'A' may be for 'Abzorbaloff', 'Apple grass', 'Are you my Mummy?' and a lot more besides, but the book isn't content to keep things quite as obvious as that. Ronnie Biggs, Stephen Hawking, Des Lynam and Brad Pitt; solo artists and bands (Rick Astley, The Doors, Elvis Costello), songs (*Danny Boy, Starman, Here Comes the Sun*); TV shows (*Are You Being Served?, This is Your Life, The X Factor*); films (*At the Earth's Core, This is Spinal Tap, The Muppet Movie*), fictional characters (James Bond, Arthur Dent, Gandalf, Mr Spock); even newspapers (*The Daily Telegraph, New York Record* and *The Sunday Times*) – all receive entries for featuring in the series in some capacity. While most entries are a few lines long, major characters and subjects (eg Daleks, Bad Wolf, The Face of Boe) have box-outs of their own, the information sometimes running across two pages.

Presentation is boosted by hundreds of previously unpublished colour photographs and by a layout confident enough not to be too gimmicky. *The Encyclopedia* also succeeds in finding a tone that bridges the gap between old and new fans, being neither simplistic nor heavy going.

If the book has a fault, it's that sometimes (perversely for a work of this nature), it contains *too much* information. To include *Voodoo Child*, the song playing as the Toclafane descend in *The Sound of Drums* (2007) is a given; but is it then necessary to have two further entries for its co-writers (Steve Davis and James Ash, in case you were wondering), neither of whom are mentioned, or even alluded to, on screen? Then there are some entries you'd never dream of looking up ('Lad' and 'Dad' spring to mind), but which are a joy to discover when browsing through the pages.

Definitive is a description that can be used all too freely, but *The Encyclopedia* thoroughly deserves that epithet. The small number of 'omissions' are minor and forgivable (eg although 'Zybamen' is included, 'Slickeen' – Jackie's mispronounced name for the family from 2005's *Aliens of London* – is not), and occur purely as a result of the near-impossible ambition of the work to include everything (and I mean *everything*) featured in the series since 2005. This is certainly a book to be reckoned with and one where it's hard to imagine how it could be improved. VB



THE CURSE OF PELADON

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ONE OF THE FIRST STORIES TO TAKE the Third Doctor to an alien planet, *The Curse of Peladon*, narrated here by Katy Manning, rates as one of the era's best and most atmospheric productions. The soundtrack, with its rich theatrical voices, crashing thunderstorms and monstrous roars, emphasises the story's gothic flavour.

In some respects, Brian Hayles' tale about the rising of an ancient curse resembles the Ninth Doctor story *The End of the World*. It boasts a colourful collection of weird and wonderful aliens in its Federation representatives, has one of its delegates working to a murderous agenda of their own, and even sees the Doctor and his current 'plus one' – companion Jo Grant – hitting on the same ruse to explain their presence – pretending to be invited representatives from Earth.

Peladon's own story, however, develops into a bitter struggle for the planet's future between King Peladon and his anti-Federation High Priest Hepesh. Heated debates between the two plays to the medium's strengths. The same can be said about the presence of the Ice Warriors amongst the Federation's representatives. It always helps if a monster has both an easily identifiable voice, and a good theme that can be belted out on the kettle drums when they enter a room. Of course, only a cynic would suggest having David Troughton playing gentle-but-determined King Peladon would raise Jon Pertwee's game; or indeed that it might work the other way round and encourage Troughton Jnr to show off a bit. But what the hell. Peladon features spirited performances from all of its cast, not least from Geoffrey Toone as Hepesh (who delivers his lines with almost satanic zeal), and Ysanne Churchman as the voice of one-eyed, multi-limbed delegate Alpha Centauri. Churchman, by adopting a nervy, fussy tone, invests the character with a distinct personality that's rare for the programme's portrayal of aliens.

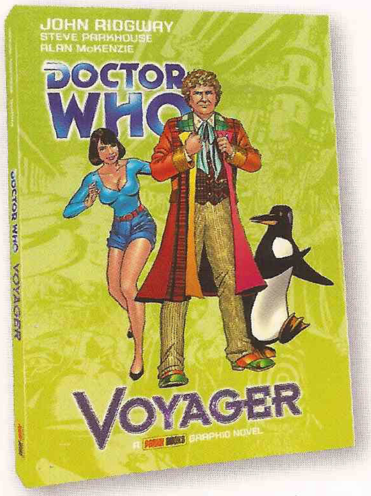
The linking material seeks to include everything from the torch-lit Mediaeval splendour of Peladon's architecture to details of what each character is wearing, down to Jo Grant's pink shoes. Consequently, Manning's narration can, on occasion, feel a bit hurried and squeezed in – although this tails off as things progress.

Manning's bonus interview recalls the story's production by remembering how much she fancied David Troughton, and by apparently how much he fancied her back (although the latter he only confessed to much later). She also remembers how Pertwee told her she would be good at comedy because of all the funny voices she could do, many of which pop up unannounced during the conversation. VB

> "It always helps if a monster has both an easily identifiable voice and a theme that can be belted out on drums..."

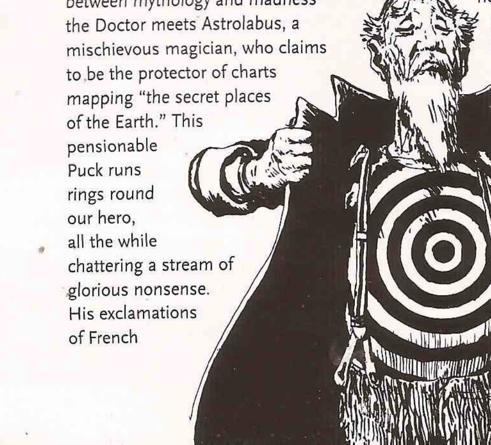
VOYAGER

GRAPHIC NOVEL Panini | **BY** Ridgway, Parkhouse, McKenzie | **PRICE** £15.99 | **OUT** Now



BACK IN 1984, WHEN DOCTOR WHO **Magazine** was less than half its present size, the **DWM** comic strip reached the end of its first golden age, as writer Steve Parkhouse and artist John Ridgway conjured the *Voyager* sequence of stories. One serial disguised as four, this stunning body of work is now collected in a beautiful graphic novel – albeit with the page count swelled by some sadly more anaemic fare.

Voyager tells the story of... well, that's actually rather tricky to explain, as the normal rules of *Doctor Who* cease to apply in the realm of Steve Parkhouse. It's like a fevered dream of an adventure, teeming with abstract images and *non sequitur*. Many of the usually explicit elements of a *Doctor Who* story – location, motivation – are eerily fluid and unfathomable.



In this "outback dimension, somewhere between mythology and madness" the Doctor meets Astrolabus, a mischievous magician, who claims to be the protector of charts mapping "the secret places of the Earth." This pensionable Puck runs rings round our hero, all the while chattering a stream of glorious nonsense. His exclamations of French at moments of pretended panic are the highlight. "Salle à manger!" "Sur le pont!" – or, best of all – "Gare du Nord!"

But Astrolabus is a vainglorious fraud. The charts are stolen from Voyager – a celestial being of awesome power and effortless cool. Again, exactly who or what Voyager is remains uncertain, but when he casually threatens the end of the universe if the Doctor fails to retrieve his property, we believe him. Voyager makes three terrifying visitations in this story, and on his final appearance stalks into frame like Death himself – albeit a Death who has traded in his pale horse for a camel. He looks rather raffish in his Arab robes, as if the Apocalypse is to be delivered by Peter O'Toole.

With Astrolabus cornered by Voyager, the wizard-thief makes a last appeal to the Doctor. "How long have I been writing your life? What will you do now that I'm gone?" It's Parkhouse's own farewell to the **DWM** strip, of course, and the Doctor's epitaph to Astrolabus – "Magnificent, but quite mad" – is also the perfect tribute to one of his greatest dramatists.

The remaining third of this volume, scripted by Alan McKenzie, stands in stark contrast to the free-form fantasy of *Voyager*. Let it be said that readers of **DWM** have a lot to thank McKenzie for. As editor of the magazine in the early 1980s, he set a tone and table of contents to which the magazine still works today. As a writer of the strip, he is clearly able and intelligent and doesn't miss a trick. All he misses is the point. His three stories here are flat and drearily macho, full of noble warriors and sterile sci-fi gubbins, and would make better destinations for the USS Enterprise than the TARDIS.

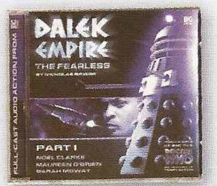
One consistent triumph of this volume is the graphic work of John Ridgway. Clearly fired by Parkhouse's scripts, almost every page offers an astonishing image. Voyager alone knows how he completed this work to a monthly magazine schedule. He can't have slept for a year – so perhaps these are his waking dreams too, played out in pen and ink.

Through the pairing of Parkhouse and Ridgway, the **DWM** strip took our Time Lord on a journey to worlds of unprecedented wit and wonder, and this labour-of-love collection is essential. Treat yourself to a copy, and – as Astrolabus himself would put it – "ride the magic tortoise to the very pillars of heaven."

Place de la Concorde, mes amis! GG

◀ its details, while those covering the Racnoss and the Krynoid – the latter basically a recipe for 'Krynoid Fritters' – are altogether much more bizarre.

Two picture-strips and a text story – an ecological tale by Justin Richards – complete the majority of the rest on offer. Of course, none of this compares to Panini's *Annual 2006* (now even more notable for its first draft of *Blink*) or the fiction content of even the most lightweight World Distributors *Annuals* produced in the 1960s, 70s and 80s. Even so, I wouldn't be at all surprised if this doesn't give Dennis the Menace and co another run for their money. VB



DALEK EMPIRE: THE FEARLESS PART 1

AUDIO DRAMA Big Finish
BY Nicholas Briggs | **PRICE** £14.99
OUT Now

And so the *Dalek Empire* plays relentlessly continue to advance along the CD rack, ruthlessly consigning the *Cyberman* audios to an unsightly pile on the floor. This new series features two ex-companions in prominent roles, and, if the first instalment is a good indication of intent, their relationship will form the core of the subsequent episodes.

Press-ganged into the Earth Alliance navy rather than risk enslavement or extermination by the Daleks, backwater colonist Salus Kade (intriguing anagram) has plenty of reasons to resent the human command staff, particularly as he only gets to spend snatched moments with his wife and child. However, he finds an unexpected ally in Commander Agnes Landen, who views Kade as the son she never had. In these central roles, Noel Clarke and Maureen O'Brien are convincing, and compelling, and Clarke gets to shine in a few well-judged scenes with his family. O'Brien's driven officer gets less to do in this episode, though her commitment to the Spacer programme – a plan to place humans inside specially-designed spacesuits to battle the Daleks – could well cause complications down the line.

The Daleks themselves are rightly more felt than seen – the fear they inspire is more eloquent than anything they can screech – but their tenacity and sheer sneakiness is as evident as ever. Other familiar characters such as Susan Mendes barely feature in the first ▶

instalment, which principally focuses on introducing us to Kade. Ending on a cliffhanger, this is a pretty impressive hook – now all Nick Briggs needs to do is reel us in, while we enjoy every moment of it. MM

DOCTOR WHO
MOTHER RUSSIA
THE COMPANION CHRONICLES

THE COMPANION CHRONICLES: MOTHER RUSSIA

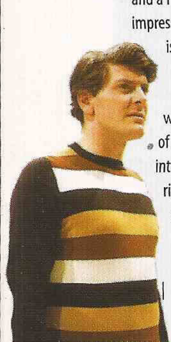
AUDIO DRAMA Big Finish
BY Marc Platt | **PRICE** £8.99
OUT Now

Sticking with the *Jackanory*-type format that was so successful in the first series of *The Companion Chronicles*, this time it's Peter Purves' opportunity to recreate the role of Steven Taylor that he last played on TV about 40 years ago. Anyone familiar with the missing story audios, though, will be well used to Purves's matter-of-fact narration, and so the start of *Mother Russia* sounds disconcertingly like the soundtrack to one of those lost later First Doctor episodes.

As the story unfolds, the comparison seems more appropriate, because, aliens or not, *Mother Russia* feels heavily influenced by the human relationships and secretive, possibly double-dealing Doctor of 1966's *The Massacre*.

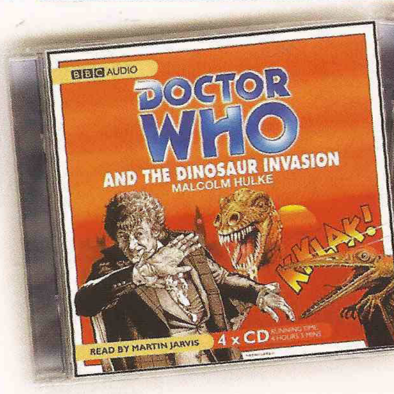
The TARDIS lands in Russia in 1812, before Napoleon's invasion and the burning Moscow. The Doctor, Steven and Dodo settle into a small village, ingratiating themselves with the local serfs and gentry, and Steven in particular, with typical naïvety, makes good friends with the locals. This only makes the arrival of a crashed alien ship and the Napoleonic advance all the more distressing, particularly as these events coincide with the wedding celebrations of Steven's new best friend.

Purves is a fine narrator, with an amusing line in Russian accents and a half decent William Hartnell impression, while his Dodo accent is authentically all over the place. He's superbly served by the sound design, which hovers at the edge of hearing and only bursts into full flow at precisely the right moments, and by Marc Platt's solid script. This is very good indeed. MM



THE DINOSAUR INVASION
THE GIANT ROBOT

CDS BBC Audio | **BY** Malcolm Hulke, Terrance Dicks | **PRICE** £13.99 each | **OUT** Now



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AND THE GIANT ROBOT
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ONLY A COUPLE OF RELEASES IN AND BBC Audiobooks' readings of classic Target *Doctor Who* novelisations are already causing a lot of interest, with fans championing their own particular favourites and who they would like to read them. So far BBC Audio has chosen well with its books and has taken the right approach with its readers from the start – using a mix of *Doctor Who* A-listers and more unusual choices that should help keep the range feeling fresh and unpredictable. November releases *The Dinosaur Invasion*, read by Martin Jarvis, and *The Giant Robot*, read by Tom Baker, are good examples.

Jarvis, who played rogue scientist Butler in the original TV serial *Invasion of the Dinosaurs*, is an old hand at this sort of thing, and reads Malcolm Hulke's story, about a dinosaur-infested London, with energy and bags of character. Voices come thick and fast – rough Cockney types for the city's looters, taking advantage of the situation, and clipped steely tones for the regular army, trying to control it. The Third Doctor's pompousness is spot on, while Jarvis' own character, changed to have a deep facial scar and written as someone even his own boss can't stand, is fitted with a completely new and more untrustworthy voice – think *Roobarb*'s Custard the Cat.

Published 1976, Hulke doesn't include quite as much additional material as in his earlier novelisations, although an eerie, all-new, *Day of the Triffids/28 Days Later* first chapter – where Glaswegian Shughie McPherson wakes up to an evacuated London – sets the story up in fine style.

Tom Baker reads *The Giant Robot* (based on the 1975 TV story *Robot*) with a tone that seems to acknowledge that Terrance Dicks' novel – about a misused robot and a group trying to gain control of the world's nuclear weapons – is notably less frivolous than the TV original. Dicks drops awkward silliness, like the Doctor's post-regeneration skipping scene, and his super-fast typewriting, and Baker tones down the performance of potty robot creator, Professor Kettlewell.

Hearing Baker perform dialogue in a different way to how he did in the original can be disconcerting at first, but then celebrating the difference is part of the appeal of these novelisations and their readings. As with previous releases, both readings benefit from new music and sound effects from Simon E Power. *The Dinosaur Invasion*, with its prehistoric roars, shimmering Time Scoop and moody cinematic music, has more than usual, and *The Giant Robot*, with Baker's voice treated for the voice of the Robot, bullet-fire and a stirring, war film-like, military score, has more again. The latter probably gets the mix just right, while the former's dramatic cacophony of music, dinosaur FX and the TARDIS arriving is an audio moment to die for. With that in mind, then, should BBC Audio want to embellish things a little more in the future, there won't be any complaints from this quarter. VB

> "Voices come thick and fast – rough Cockney types for the city's looters and clipped steely tones for the army..."

THE THIRTEENTH STONE
THE GLITTERING STORM

CDS BBC Audio | **BY** Justin Richards and Stephen Cole | **PRICE** £8.99 each | **OUT** Now

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Read by Elisabeth Sladen
THE Sarah Jane ADVENTURES
The Thirteenth Stone
WRITTEN BY JUSTIN RICHARDS
1 x CD

A NEW DIRECTION FOR BBC AUDIO, as these one-disc, 70-minute stories read by Elisabeth Sladen don't come from already available books, but have been specially commissioned as 'audio exclusives'. *The Glittering Storm* by Stephen Cole, and *The Thirteenth Stone* by Justin Richards, both capture the breezy adventure of the CBBC *Doctor Who* spin-off that has turned out to be that little bit more spooky and engaging than anyone probably thought it would be.

The Glittering Storm sees Sarah and her young team – Maria, Clyde and her adopted son Luke – investigating a London clinic and uncovering an alien plot to harvest all the Earth's gold. No straightforward, bug-eyed attempt on Fort Knox this – Cole's story looks to a more surprising resource of the precious metal to plunder.

The first half supplies some good scares as "Our thoughts shine" becomes a repeated mantra between possessed characters, while later on, Cole hits the action button for an exciting final as Sarah and team, disturbing the alien intelligence at work, are chased around the corridors of the clinic.

The Thirteenth Stone sees Sarah battle with an ancient force that's escaped from a stone circle. Combining myth with science in the form of a research project situated at the stones to run tests to determine their age and composition, Richards concocts a number of tense sequences, none more effective than when computer screens running visual data showing the molecular make-up of the stones reveal the shape of a trapped figure inside each one.

The story borows from here and there, but most notably from from *The Quatermass Experiment*, when a possessed Luke begins to have an inner battle with the entity that has taken him over. Richards doesn't worry too much about providing rational explanations of how the figures first arrived, or indeed how they eventually escape; consequently, his story has as much to do with magic as it does science.

As with their TV equivalents, both stories have *Doctor Who* references for knowing listeners to enjoy. Cole's 'gold' plot leads to an oblique nod to Voga, the Planet of Gold in *Revenge of the Cybermen*, while Richards' 'stone circle' story, set on a school trip and incorporating a history lesson at an exhibition centre, sees Sarah recalling Mediaeval adventure *The Time Warrior*. It's also nice, as a UNIT-era girl, that she seems to be keeping the old organisation busy when she talks of "old friends" better placed to deal with clearing up alien technology.

Sladen reads animatedly, keeping her own voice much of the time. As both stories are written in the first person, this seems to make sense, although she does pull on a more ogrish growl when voicing the main villains. Enjoyable in their own right, a small criticism would be that both stories feature the possession of one of Sarah's friends, and both finish with a hectic runaround, which can make things feel a bit samey if listened to close together. Overall, though, Sarah comes to audio fast-paced and whizzier than a sonic lipstick. VB

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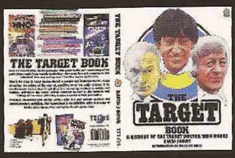

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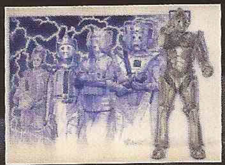

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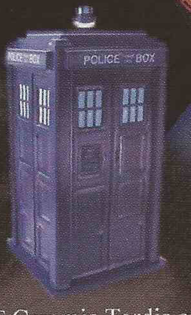

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PRODUCTION *Notes*

RUSSELL T DAVIES TAKES US BEHIND THE SCENES...

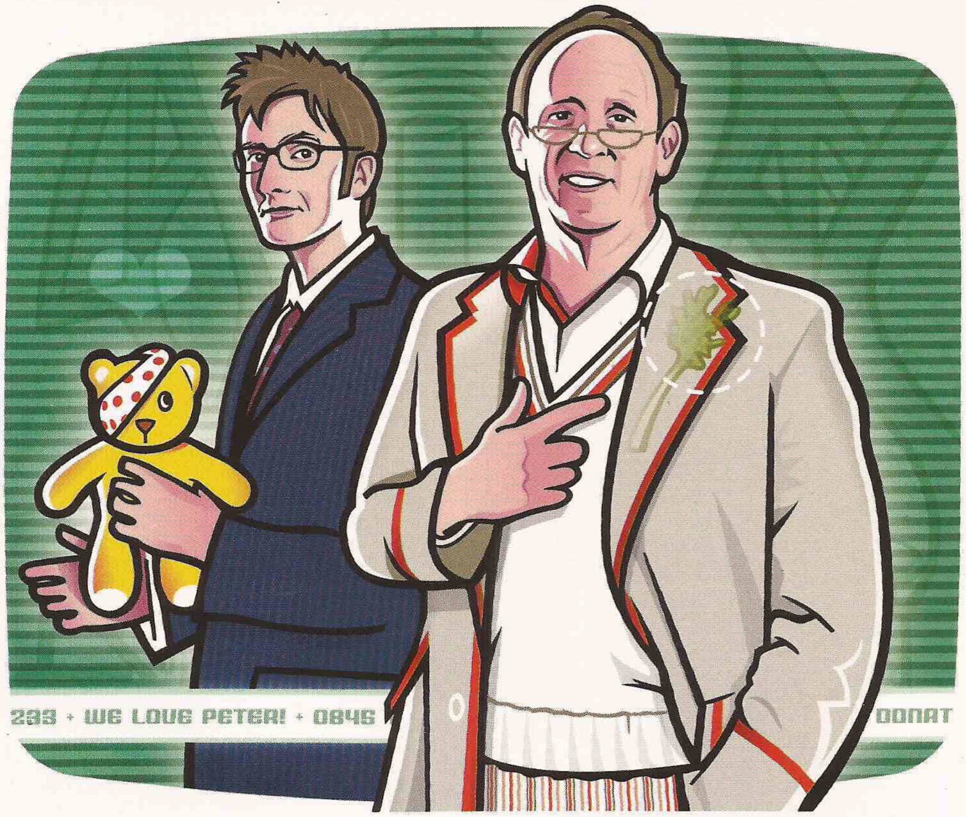


Illustration BEN MORRIS

CRASHING THE PARTY

SUNDAY 7 OCTOBER. THE GREAT DAY! Look, all right, yes, I know that Benjamin Cook will have covered this elsewhere in the magazine, but come on! It's two Doctors! You can bear another page, can't you?

Turns out, I was busy that day. Rewrites, new-writes, that sort of thing. I thought, oh, I'll leave them to it, they don't need me, I'll only get in the way. I do a good martyr, me. Julie Gardner emails all morning. "Go to the studio! It's Peter Davison! It's history!" No no no, I said, stoking the fires under my feet, let me stay at home and suffer. Steven Moffat blackberries, "We've just corrected David on his pronunciation of Zeiton Crystal. He's just not hardcore." Eventually Phil texted. "I'm sending you a taxi. Right now. Shut up."

So I arrive at Upper Boat, and sitting outside at the picnic table – we have picnic tables – there's Benjamin and Steven, conducting an interview for these very pages. Hello, hug, kiss, how's things, getouttamywaywhereishe?? I push past them and into the studio, and...

Oh! Oh my God. Blimey. It's real. It's him. It's them. Two Doctors, Five and Ten. It's genuinely, 100% weird and disconcerting and brilliant, and somehow, natural. I'm a thousand years old, and I've been on millions of sets, filming billions of scenes – I've filmed on a plane with Joan Collins! – but this really gets to me. I realise that I'm not an Executive today, I'm not in BBC mode, not at all. I'm just a good old-fashioned fan. I sit down by the monitor and stare. For a long while. I honestly don't want to pre-empt your reaction... But this is *wonderful!!!* I realise how worried I'd been, fretting that multi-Doctor shows might be more like larking about in fancy dress; I realise I'm an idiot. I know nothing. And that's good.

I relax. Say hello Peter, hello David, hello Graeme. Keep staring at the monitor. Steven's there, with Sue, and his kids, and Peter's family too. Apparently the boys spent 10 minutes running around the TARDIS, but then got bored. Never fear, Sue's found a Kid's Adventure Funland nearby. "What d'you mean, a Kids Adventure Funland nearby? Where?" Sue sighs. "Men never notice these things." But the whole thing feels like a truly relaxed, family day. Just as *Doctor Who* should be.

> "I REALISE THAT I'M NOT AN EXECUTIVE TODAY. I'M JUST A GOOD OLD-FASHIONED FAN!"

I decide it's time to voice my Theory. My Fan Theory. I've never had the chance to say it before. Never done conventions, never bought fanzines and all that stuff; I was a sort of Silent Fan, back in the old days, just watching the videos and buying **DWM**, and that was it, really. So the Theory has lain and waited, for decades. Now, Silent Fan shakes off the slough of years. Silent Fan takes a deep breath. Silent Fan speaks! "I've always had a Theory," I say, "about that celery..." Everyone's listening. Oh, everyone. I'm about to change *Doctor Who* lore. "Cos if you think about it, the Fifth Doctor took his first stick of celery from Castrovalva, which wasn't real, and then his second stick of celery from Captain Wrack's ship, which wasn't real, so..." Steven interrupts, "He only used imaginary celery! I've always thought that!" And then he tops the whole thing with an imaginary-celery joke which I can't actually remember, cos I'm too busy thinking, hooray, I'm not alone, and simultaneously, damn, that Theory was *mine!*

Phil and I go outside to do a quick interview for Gillane Seaborne's *Confidential* crew. She asks us to run through the history of multi-Doctor stories. *The Three Doctors*. "Amazing!" *The Five Doctors*. "Fantastic!" *The Two Doctors*. "Brilliant!" *Dimensions in Time*. "It was for charity!"

Lunch. The on-site Blue Box Café has a carvery. "Chicken or beef?" Which funnily enough, and conveniently for this page, is a line from Episode 4.8. I'm sitting with David and Peter. Oh, and some other people, but who's looking at them?! I find myself saying that when *The Five Doctors* was transmitted on Children in Need night in 1983, I was gutted that they ran a telephone number graphic throughout the chessboard scene, and therefore I had to buy the video so that I'd have that scene clean, cos charity numbers are all well and good, but come on, that scene was *vital*... I trail off. People are staring. Sadly. Ah. Maybe Silent Fan is needed sometimes.

And then I leave them to it, and go home, cos there's still new *Doctor Who* to be written. But as I'm taxi'd off, they're all still slaving away, in that studio, striving to make it perfect, on a Sunday afternoon, all for a good cause, and I'm wrong yet again, I'm so, so wrong about those on-screen numbers. Cos that's what it's all for. Please make a donation, if you can, to Children in Need, on behalf of that crew, and those Doctors, and the good name of *Doctor Who*.

PS Monday 15 October. London. Julie, Edward Russell and I are at the aftershow party following the première of *Rent* – fantastic show, wonderfully directed by Will Baker, who was so instrumental in getting Kylie on board for *Voyage of the Damned*. And it's all celebs! It's a hard life! Look, it's Christopher Biggins! Rupert Everett! Claire Sweeney! Duncan from Blue! That boy from *EastEnders*! But suddenly, Edward cries, "It's Peter!" And it is! Peter Davison, with stubble, cos he's growing back his *Spamalot* beard. "Peter!" we yell! "Peter! Peter! We've edited *Time Crash*! It's wonderful! We love it! We love you! Peter!!!" Peter sees us, and smiles, and says hello, and there might even be a glint of fear in his eyes, like he's being stalked, cos we keep on saying "Peter! Peter! *Peter!!!*"

Ahh, to hell with the Silent Fan. It's Peter Davison! And we love him!

NEXT MONTH...

Christmas brings a new look to

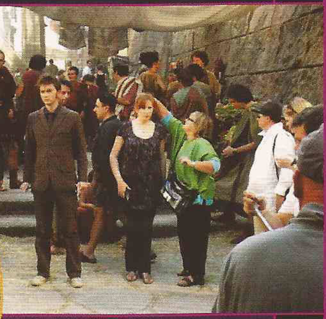
DOCTOR • WHO MAGAZINE

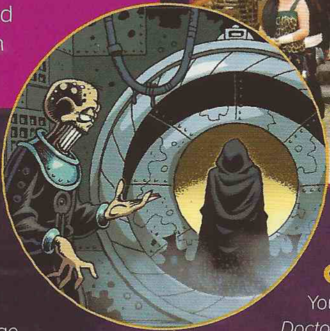
ALL ABOARD!

COUNTDOWN TO CHRISTMAS, as we board the doomed ship Titanic, and prepare for the bumper-length 2007 *Doctor Who* Christmas Special **Voyage of the Damned**! Make sure you're here for our massive preview of the festive edition, complete with brand new photos, interviews with the stars and more!

UP POMPEII!

DWM catches up with script writer **James Moran**, to find out how he's found writing for the Doctor and Donna – and what's waiting for them when they land in Pompeii in 79AD...





DEADLY PLOTS!

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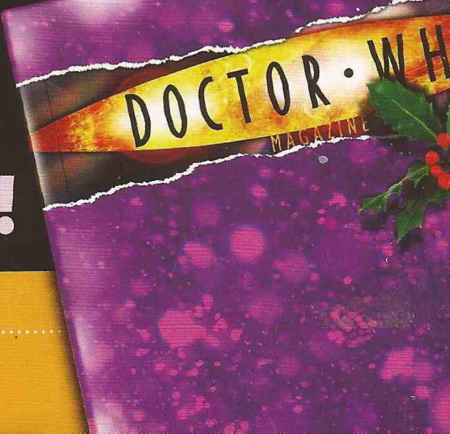

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